MANUALS

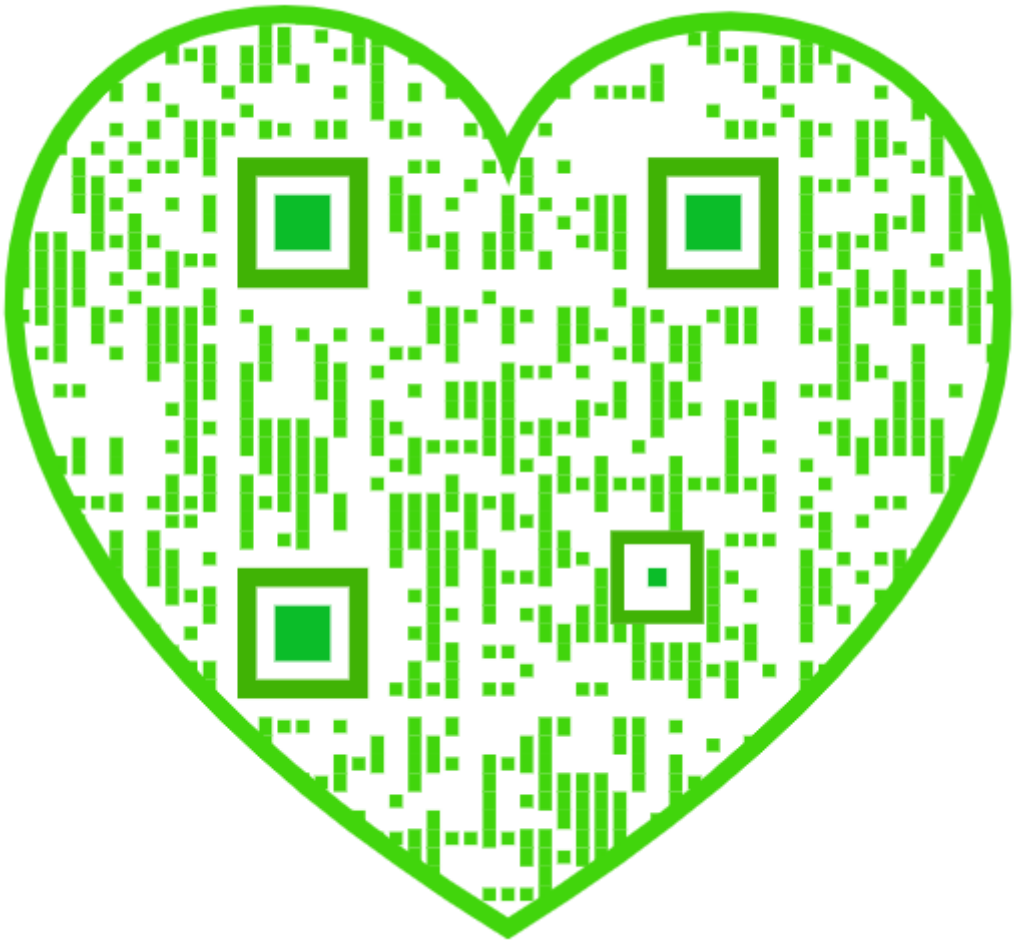
FOR

PUBLIC AND SEPARATE SCHOOLS

SEWING

PRINTED BY ORDER OF

THE LEGISLATIVE ASSEMBLY OF ONTARIO



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ONTARIO
DEPARTMENT OF EDUCATION

MANUALS

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PUBLIC AND SEPARATE SCHOOLS

SEWING

PRINTED BY ORDER OF

THE LEGISLATIVE ASSEMBLY OF ONTARIO

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NOTE

This Manual is the property of the Board of School Trustees and is intended for the use of the teacher only, and not of the pupils.

(Name of Board of Trustees)

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THE MINISTER OF EDUCATION FOR ONTARIO

SEWING

PUBLIC AND SEPARATE SCHOOLS COURSE OF STUDY

FORM I

Simple talks on the necessary tools, materials, and terms used in sewing.
Instruction in the uses of the needle and thimble.
Simple stitch-forms with wool on canvas.
Practical application of each stitch-form in the making of such articles as mats, jewel-cases, hair-receivers, needle-books, etc.

(Details)

I. Introduction to the subject:
   1. Discussion of Sewing.
   2. Simple talk on necessary tools and materials.

II. Terms used in Sewing: stitch, space, sewing line, line of sewing, work toward you, work from you, threads of cloth.

III. Instruction in the use of tools (needle, thread, thimble):
   1. Method of threading a long-eyed needle.
   2. Length of thread.
   3. Method of making a knot.
   4. Use of thimble.

IV. Simple stitch-forms—even and uneven basting, running, stitching, back-stitching, two runs and a back-stitch, overcasting, blanket-stitch, cross-stitch, overhanding, hemming:
   1. Position of hand, cloth, and needle.
   2. General appearance of line of sewing.
   3. Method of making the stitch.

V. Practical application of each stitch-form in the making of simple articles such as mats, jewel-case, hair-receiver, napkin ring, button-bag, needle-book, blotter, book-mark, book-cover, or letter-case.

FORM II

Instruction in the use of tools continued (including tape measure and scissors).
More advanced stitch-forms.
Study of cloth: cloth edges: folds and hems: plain seams.
Practical application of the principles in the making of such articles as needle-books, pen-wipers, dolls' blankets, dolls' aprons, iron-holders, etc.

(Details)

I. Instruction in the use of tools reviewed and continued:
   1. Method of threading an ordinary needle, making a knot, and using scissors.
   2. Use of tape measure.
      (1) Necessity of accurate measurements.
      (2) Method of measuring.
   3. Use of emery ball.

II. Review of stitch-forms studied in Form I, with particular attention to the *use* of each.

III. More advanced stitch-forms—chain-stitch, lazy daisy stitch:

1. Use.
2. Position of hand, cloth, and needle.
3. Appearance.
4. Method of making the stitch.

IV. Study of cloth:

1. Warp and woof threads.
2. Kinds of cloth.

V. Method of tearing and cutting cloth.

VI. Method of folding and creasing cloth.

VII. Cloth edges:

1. Raw edges.
2. Folded edges.
3. Selvedge edges.

VIII. Cutting out simple patterns.

IX. Folds:

1. Use.
2. Method of making.

X. Hems:

1. Use.
2. Kinds.
3. Method of making plain hems.

XI. Plain seams:

1. Use.
2. Method of making.
3. Ways of finishing.

XII. Overhanded seams:

1. Use.
2. Method of making.

XIII. Method of joining tape ends.

XIV. Practical application of principles in the making of such articles as a needle-book, pen-wiper, pencil-case, pin-wheel, doily, duster, doll's blanket, doll's comforter, apron with casing, iron-holder, bag, handkerchief-case, pillow, or pillow-case.

FORM III

Hand sewing

(Details)

I. Review of stitch-forms, hems, and plain seams.

II. Stitch-forms continued—hemstitch, herringbone, button-hole stitch:
1. Use.
2. Position of hand, cloth, and needle.
3. Appearance.
4. Method of making the stitch.

III. Hemstitched hem—method of making.

IV. French hem:
1. Description.
2. Use.
3. Method of making.

V. Square cut corners:
1. Use.
2. Method of making.

VI. Gathering and stroking:
1. Use.
2. Method.

VII. Study of bands:
1. Use.
2. Kinds.
3. Preparation.
4. Method of sewing.

VIII. Use of button-hole scissors and method of making button-holes.

IX. Sewing on buttons:
1. Kinds.
2. Methods.

X. French seams:
1. Description.
2. Use.
3. Method of making.

XI. Bias strips:
1. Cutting.
2. Joining.

XII. Tape sewing:
1. String tapes.
2. Loop tapes.

XIII. Repairing:
1. Flannel patch—use; method.
2. Tweed patch—use; method.
3. Overhanded patch—use; method.
4. Woven darn—use; method.

XIV. Practical application of principles in the making of such articles as a towel, apron, pot-holder, sleevelets, cooking-cap, bib, handkerchief, lining for bureau drawers, table napkin, work-bag, or clothes-pin bag.

FORM IV

Junior Grade: Hand sewing.

Senior Grade: Hand sewing.—More advanced work, involving a review and application of earlier work.

French, felled, and flannel seams; sewing on lace; plackets; darning; mending.

Practical applications of principles in the making of such articles as a flannel petticoat, dress, and set of underwear for large doll, stockinet darn, hemmed patch.

NOTE.—The most important articles made by each pupil in the Course in Sewing should be kept for the Inspector's examination.

(DETAILS)

I. More advanced work, involving a review and application of earlier work.

II. Flannel hem—use; method of making.

III. Flannel seam:
1. Method of making.
2. Ways of finishing.

IV. Eyelets:
1. Use.
2. Method of making.

V. Loops:
1. Kinds.
2. Use.
3. Method of making.

VI. Felled seams:
1. Description.
2. Use.
3. Method of making.

VII. Gauging:
1. Use.
2. Method.

VIII. Plackets:
1. Kinds.
2. Use.
3. Methods.

IX. Mitred corners—method of making.

X. Methods of sewing on lace:
1. Plain.
2. Gathered.

XI. Repairing:
1. Hemmed patch—use; method.

XII. Practical application in the making of such articles as sewing-case, travelling bag for shoes, flannel petticoat, embroidered bag, collar, kimono or combing jacket, tray cover, fancy work apron, full-sized corset cover, or set of underwear for large doll or small child.

FORM V

More advanced work. The most important articles made by each pupil in the Course in Sewing should be kept for the Inspector's examination.

(Details)

I. Introduction.

II. Study of the sewing-machine:
1. Kinds.
2. Construction.
3. Care.
(1) Method of keeping clean.
(2) Method of oiling.
4. Selection of needles and thread.
5. Method of threading needle, winding bobbin, threading shuttle, regulating tension, altering length of stitch, removing and setting the needle.

III. Use of sewing-machine:
1. Method of running.
2. Practice in running.

IV. Attachments and their uses.

V. Instruction in the use of patterns.

VI. Cutting out simple garments.

VII. Study of cotton cloths suitable for undergarments:
1. Names.
2. Width.
3. Cost.
4. Suitability.
5. Durability.
6. Shrinkage.

VIII. Decoration of undergarments:
1. Tucks.
2. Decorative stitch-forms.
3. Bias strips, finishing braid, beading, or seam beading.
4. Lace or embroidery trimmings.

IX. Tucking:
1. Use.
2. Method.

X. Application of trimming:
1. Insertions.
2. Plain edgings.
3. Ruffles.

XI. Application of principles in the construction of undergarments, kimono, or middy blouse.

MANUAL OF SUGGESTIONS FOR TEACHERS OF SEWING

INTRODUCTION

This Manual is intended to assist teachers in giving instruction in Sewing, and its use should be supplemented, when necessary, by reference to the books mentioned in the Bibliography.

The Course of Study is outlined for Forms I-V, the work of each Form covering a period of two years.

The exercises applying the various principles are merely suggestive, and the teacher of Sewing should adapt the work to suit the needs of her pupils. In the courses outlined, machine work is not taken up until Form V, but circumstances should determine whether it should be introduced at an earlier stage. In the event of the majority of pupils in a class finding it necessary to leave school before entering Form V, machine sewing should be taught in a lower grade, in order that they may acquire some skill in this branch of the work.

In order to teach successfully the higher forms, each teacher should be familiar with the work of the lower forms, to which reference is frequently made.

H. Thistleton Mark says: "An imperative is born within the child—to do, to learn by doing, to live by doing". Educators have realized for some time, that, because of this instinctive tendency in every child to do something, an opportunity should be given to develop the creative side of the child's nature. For this reason, it is now generally recognized that it is necessary to make provision in the elementary schools for some form of handwork, in order that the child may find an avenue for self-expression through the hands. A course in Sewing, which is one branch of Manual Training, is an excellent means by which this need may be met in educating girls. In introducing this work into our schools, we have in view, not only its ultimate practical use, but also its cultural and educational value in training the child.

This subject, if properly taught, may become an important factor in the physical and mental development of the child, at the same time revealing the individual capacities of each pupil. It assists her in gaining control of the muscles of the eye and hand; it trains the observation and judgment and quickens the imagination. The inventive faculty is also developed. Woolman says: "Outside of the practical advantage of being able to use the needle, the mental training through eye and hand has been proved to have a permanent effect on the character". It aids in the formation of habits of neatness, industry, thrift, perseverance, and accuracy. It fosters economy, and tends to form a cultivated taste in the child. "The highest aim of art is to make some useful thing beautiful."

As the tools used in Sewing are very simple, it is wise to introduce the subject in the primary grade and continue teaching it in each Form of the school. The courses should be carefully planned, in order that there may be a systematic series of lessons in each Form and a sequence in the work throughout the Course.

It is desirable that the teacher have some knowledge of the home conditions and interests of the pupils, in order that the teaching of this subject may be related to the child's home life. She can obtain this information by studying the conditions of the locality and talking informally with her pupils.

CORRELATION WITH OTHER SCHOOL SUBJECTS

"Hand-work as manual training is most effective when taught in relation to the other work of the grade, so that there is unity and a harmonious development." —*Cooley*

It is desirable that Sewing should be correlated as closely as possible with the regular school work. If the subject is taught by a special teacher, she should endeavour to secure the co-operation of the other teachers, in order that the teaching of this subject may be connected with that of the other subjects. If, however, the sewing class is conducted by the Form teacher, she should lose no opportunity of correlating Sewing with such subjects as Arithmetic, English, Geography, History, Art, Cookery, and Manual Training. The following suggestions may prove helpful:

In the sewing class the pupils are continually required to make accurate measurements, thus utilizing their number work. Again, they may be asked to calculate the quantity of material needed for a certain article and to estimate the cost. In such ways Arithmetic may be correlated with Sewing.

In language lessons many interesting topics directly related to Sewing, such as the study of cotton, silk, wool, and flax, may be given. If, after such discussions, the pupils are required to write compositions, English will be closely connected with Sewing.

Again, in studying the countries which produce these textiles and the cities noted for their manufacture, the relationship between Geography and Sewing is shown.

In the History class such subjects as "the history of sewing", "the evolution of spinning and weaving", "the development of the various industries in connection with clothing", and "the development of commerce on account of these great industries", will furnish interesting topics.

Sewing is closely related to Art. Throughout the course in Sewing the pupils should make original designs which may be used for decorative purposes. Colour schemes and harmony of colours should be discussed in the Art lessons and then applied in the sewing classes. The older girls may make designs which can be used for stencilling bags, cushion tops, table runners, curtains, or other articles.

It will be found that the pupils are greatly interested if allowed to make their own uniforms for the work in Cooking. The dish towels, too, used in the kitchen, may be hemmed in the sewing classes. In the Manual Training classes the stitch-forms which the children have learned may be utilized for the decoration of articles made of raffia. The older girls may construct baskets and line them in the sewing class. In this way these two forms of handwork may be correlated.

EQUIPMENT

General

The permanent equipment for the lower grades is inexpensive. A cloth-covered work-box, containing scissors, thimble, tape measure, needle-book, pins, needles, and emery ball, is sufficient for each pupil. The approximate cost of such an outfit is from fifty to sixty cents for each pupil. The boxes may be made of mill-board, or if it is necessary to reduce the cost, shoe or candy boxes of uniform size will serve the purpose.

Cupboards should be provided for the storage of these boxes and the necessary materials. There should also be sufficient black-board space.

The earlier handwork in the Sewing Course may be taken in the ordinary class-rooms at the school desks; but when machine-work or the cutting and making of garments is introduced, it is desirable to conduct the sewing classes in a special room. If the work is taught by the Household Science teacher, the classes may be taken in the kitchen or dining-room.

Children enjoy working in a special room, and if such is provided, they will frequently visit it during their leisure moments in order to finish a piece of work.

The following equipment is desirable for a sewing room for a class of twenty:

Special

sewing tables

An ordinary kitchen table provided with drawers may be utilized as a work table. When it is necessary to economize space, collapsible tables may be used. These may be folded and removed, should the room be required for other purposes. Again, tables may be hinged to the wall and dropped when not in use.

demonstration frame

A demonstration frame may be made by fastening a piece of Java canvas or coarse scrim to a frame which is mounted on a stand.

cabinet

A cabinet, fitted with glass doors, is a great acquisition in a sewing room. It should be large enough to contain the following articles, which will make an interesting exhibit besides being of educative value:

1. Cotton in its various stages of development:
   (1) Root, stalk, fibres, leaves, flowers, bolls, and seeds of the cotton plant.
   (2) Various kinds of cotton threads.
   (3) Bleached and unbleached cotton.
   (4) Samples of various kinds of cotton cloth, mounted on cardboard, and showing width and price.
   (5) Sheet wadding and cotton batting.

2. Linen in its various stages of manufacture:
   (1) Root, stalk, fibres, leaves, flowers, pods, and seeds of the flax plant.
   (2) Various kinds of linen threads.
   (3) Bleached and unbleached linen.
   (4) Samples of various kinds of linen cloth, mounted on cardboard, and showing the width and price.

3. Wool in its various stages of manufacture:
   (1) Sheep's hide.
   (2) Wool fibres.
   (3) Rolls of carded wool.
   (4) Various kinds of woollen threads.
   (5) Samples of woven woollen cloth, mounted on cardboard, and showing the width and price.
   (6) Samples of knitted woollen cloth.

4. Silk in its various stages of development:
   (1) Eggs, silk-worms, cocoons, moths.
   (2) Mulberry leaves.
   (3) Silk thread spun from cocoons.
   (4) Various kinds of silk threads.
   (5) Samples of various kinds of silk cloth—silks, velvets, plush, ribbons.

5. Samples of union cloth:
   (1) Cotton and wool.
   (2) Cotton and linen.
   (3) Cotton and silk.
   (4) Silk and wool.
   (5) Silk and linen.

6. Samples of embroidery, lace beadings, insertions, and edgings, showing width and price.

7. Samples of old hand-made embroidery.

8. Samples of various kinds of hand-made lace—Irish crochet, Maltese, Venetian, Rose point, Brussels, etc.

9. Finished work of pupils.

10. Primitive spindles, shuttles, and looms.

11. Pictures of primitive weaving and cotton fields.

12. Miscellaneous articles.
   (1) Needles, pins, thimbles, buttons, showing the different steps in their manufacture.
   (2) Bees'-wax in its different stages of manufacture.
   (3) Emery stone and emery powder.

SPINNING WHEELS

If different types of spinning wheels can be procured, they will not only add to the attractiveness of the room but will prove a most interesting feature.

COST

(APPROXIMATE)

1 teacher's table	$10.00
1 teacher's chair	3.00
1 set book-shelves	10.00
3 sewing machines	75.00
5 sewing tables, 5 ft. x 3 ft.	25.00
20 chairs	12.00
1 black-board	
1 cupboard	15.00
1 cabinet (for exhibition of illustrative materials and finished articles	25.00
3 ironing-boards	3.00
6 flat irons, 1 stove, 3 burners and tubing, $5.25; or 2 electric irons	8.50

1	mirror	3.00
1	bulletin board	3.00
1	demonstration frame	2.00
6	large boxes, 19 in. x 12½ in. x 5 in.	2.40
6	yard sticks	.60
1	bell	.50
20	rules, 1 ft. in length	1.00
20	small boxes 7½ in. x 6 in. x 3 in.	2.00
20	thimbles (silver, celluloid, or aluminium)	.50
20	emery balls	.85
20	pairs scissors, 5½ in. long	7.00
6	pairs large scissors	3.60
3	pairs button-hole scissors	1.20
20	tape measures	2.00
12	papers of pins	1.20
24	papers of needles	1.20
4	papers of darning needles	.20
2	papers of tapestry needles	.30
6	bodkins	.10
2	cases for scissors	.50
6	stilettoes	.20
1	box of labels	.10
6	small pin-cushions	.60
2	cases for wools	.30

CLASS MANAGEMENT

General

As lack of system in the arrangement of work and in the presentation of a lesson invariably leads to poor results, every detail should be carefully planned. Large boxes containing different articles and materials should be stored in convenient places. These should be carefully labelled, so that the teacher can find what is required without delay.

If sewing is taught by a special teacher in the regular class-rooms, she should keep a box for her own use in each room. This should contain the necessary materials and the articles she is likely to use. If it is necessary to economize, such a box may be carried from room to room.

It is a mistake to allow pupils to take their sewing home to be finished. Some will do the work carelessly; many will soil it; while others will forget to bring it back for the sewing lesson. The pupils' work should be kept in boxes, which may be stored in a cupboard provided for the purpose, or in some other convenient place. These boxes should be carefully labelled with the pupils' names. Monitors may be appointed to assist the teacher in distributing the necessary tools, materials, and boxes. At the close of each lesson, these boxes should be collected in a systematic way, in order that they may be readily distributed at the next lesson. The waste-basket should be used for scraps, etc., and the pupils should be encouraged to leave the room in perfect order.

Although the personality of the teacher is a most important factor, yet much of the success of the lesson depends upon the way in which the subject-matter is presented. If only individual instruction is given, the teaching will be very in-

effectual. In order to obtain the best results, a new lesson should be presented to the entire class at one time. It will be found that class discussions not only excite the interest and gain the attention of the pupils, but save time and aid the teacher in maintaining discipline. After presenting the subject in this way, individual attention may then be given.

The sewing teacher will always find that some of her pupils are able to finish a piece of work in a much shorter time than others. This difficulty can be overcome by providing supplementary work for the brighter girls, thus keeping them busy until all are ready to begin a new subject.

When the pupils are doing machine work, the teacher should endeavour to have the machines in constant use, so that no time will be lost. Some of the pupils may prepare the work for stitching, while others are using the machines.

Constant supervision is necessary throughout every lesson in order to secure the best results.

In Rural Schools

The teacher of a rural school is frequently confronted with many difficulties. In such a school, with only one teacher for all classes, it is difficult to construct a good time-table. Under present conditions, to make provision for the teaching of every subject on the curriculum requires considerable planning. The following suggestions may be helpful to the rural school teacher in giving instruction in sewing.

Part of Friday afternoon will be found to be a suitable time to devote to handwork. In order to economize time, all the senior classes may be taken together. After a principle has been taught, each class may apply it in a different way. Particular attention should be paid to the study of the stitch-forms, sewing on buttons, etc., making of button-holes, and repairing. While the more advanced pupils are doing seat work, the teacher may give the little ones instruction in sewing; or one of the older pupils may assist in this work. It will probably be necessary to omit the machine work.

If circumstances are such that the prescribed Course of Study cannot be followed, the pupils should be allowed to bring suitable articles from home, the work on these to be done under the supervision of the teacher. This will interest the pupils in sewing.

Many teachers in rural schools have not had expert instruction in sewing. In order to organize the work and to assist such teachers, it is desirable to have a specialist in sewing appointed, for a time, to visit each of a group of schools at least once a week. Under such guidance mistakes are avoided, teachers acquire the necessary knowledge and skill, and excellent results are obtained.

IMPORTANT POINTS

Length of Period

The length of time given to a lesson depends upon the age of the pupils. The lesson period should be short for the primary classes, so that the children will not be working when fatigued. The time should not exceed one half-hour in Forms I and II but, if possible, there should be two such periods each week. The time may be increased to one hour in the higher Forms.

Position, Seating, and Lighting

It is important that the children be seated comfortably for sewing. They should sit in an erect position, well back in the seat, with the feet resting on the floor. The arms should not rest on the desk, but hang freely at the side. The pupils should not be allowed to strain their eyes by working in a poor light. The light should fall on the work from the back, or over the left shoulder, and should be sufficient to enable them to see their work easily, without holding the head downward. If necessary the body may be bent forward from the waist.

Neatness and Cleanliness

From the first, the teacher should endeavour to have the pupils form habits of neatness and cleanliness. She should insist on their working with clean hands. They should be encouraged to do the work neatly rather than accomplish a great deal. The importance of having the work neatly finished on the wrong side should be emphasized.

Preparation and Finishing of Work

Emphasis should be laid upon the careful preparation of the cloth to be used. All raw edges should be neatly trimmed before overcasting, blanket-stitching, gathering, or turning a hem. As a rule it is wise to trim the selvedge, as it is difficult to sew and draws up when washed. Do not allow the pupils to sew hems, seams, etc., without first carefully basting them. Show them that time is not wasted in doing this. The thread should be neatly fastened on the wrong side, by taking two or three small stitches in the same place. Silk thread should be fastened very securely, as it is apt to work out. When finished, cut the thread from the work, to avoid pulling the stitches. Cut off all short threads. Do not bite the thread, as it injures the enamel of the teeth.

Teacher's Preparation

It is important that the teacher should carefully plan each lesson before presenting it to her class. Attention should be given to every detail. The necessary tools and materials to be used should be in readiness before the hour of the lesson.

The teacher herself should first make each article to be made by her pupils. In doing this she will discover what mistakes they are likely to make, and how to avoid them. The pupils should see the finished article before beginning to make it, in order that they may have a correct idea of its construction, and thus work more intelligently. If the sewing is well done, it acts as an inspiration to the pupils, and they will be stimulated to do their work neatly and correctly, and will also be able to work more independently of the teacher.

Black-board and Demonstration Frame

A demonstration frame is very useful in teaching the stitch-forms. A large needle and bright-coloured wool should be used, and the stitches should be made large enough to be easily seen. The black-board may be of great assistance to the teacher, and should supplement the demonstration frame. It aids her in impressing upon the pupils the relation between stitch and space, as well as the appearance

of the line of sewing. The dimensions of the articles being made may be indicated on the black-board, and it may also be used to illustrate many other points in the presentation of a lesson.

Exhibitions

All the finished work of the pupils may be retained until the close of the school year, and then exhibited. Such exhibitions serve a useful purpose in interesting parents, encouraging pupils, and educating the public. They are not the highest motive, but it is found that some children will endeavour to do their best if the work is kept for exhibition. When exhibiting, all the work of the class, not merely the best, should be shown.

SUITABILITY OF WORK

In planning work for the various classes, the physical and mental capacities of the pupil must be considered. Little children in the primary classes should not be allowed to do fine sewing. They have not yet gained sufficient control over the smaller muscles of the eye and hand to enable them to make the fine adjustments required. Hence, only coarse material such as canvas is suitable for a child of seven or eight years. Pupils in Form II may use any soft or loosely woven materials, as fabrics of this kind offer least resistance to the needle. In the higher Forms, the coarse materials may give place to finer.

It is a great mistake to keep children practising stitch-forms for a long time. "Monotonous work, involving abstract ideas, such as the making of rows of fine stitches on pieces of cloth, is unsuitable. It is too advanced, not only for the child's body, but for the mind as well, since it calls for abstract thinking. Hence a series of set models has no place in school work." A principle should be taught, not as an end in itself, but as a means by which that end may be attained. As soon as the pupil has gained some skill, the acquired knowledge should be applied to the making of real articles suitable for children. These should be adapted to the pupil's own interests or be useful in her home; they should be simple in construction and such as can be finished in a short time. Children need variety and if required to work on the same object for several months, they become weary of it and are apt to grow careless in their anxiety to complete tthe work.

TERMINOLOGY

The *stitch* is the part of the cloth taken up on the needle and covered with thread on the underside.

The *space* is the part of the cloth passed over by the needle, between two stitches, and covered with thread on the sewing side.

1. (*a*) Showing stitch, and (*b*) showing space

The *sewing* is an imaginary or marked line used to guide the placing of stitches and spaces.

2. Showing a sewing line which is marked

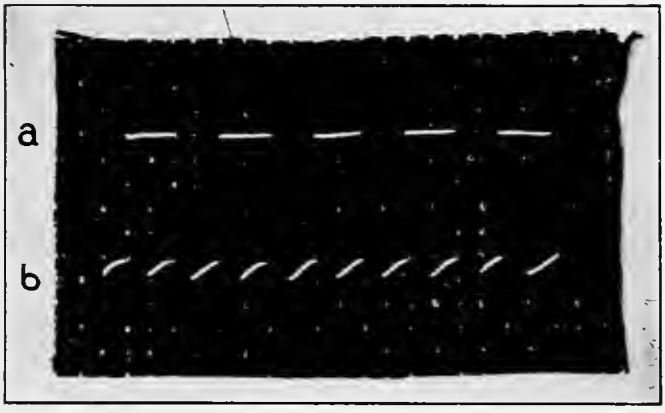
The *line of sewing* is the part of the cloth covered by the thread, and is made up of stitches and spaces.

3. Line of sewing

STITCH-FORMS

The stitch-forms may be divided into two classes:

1. Straight—those in which the stitches and spaces are straight with the sewing line.
2. Slanting—those in which either the stitch or space slants from the sewing line.

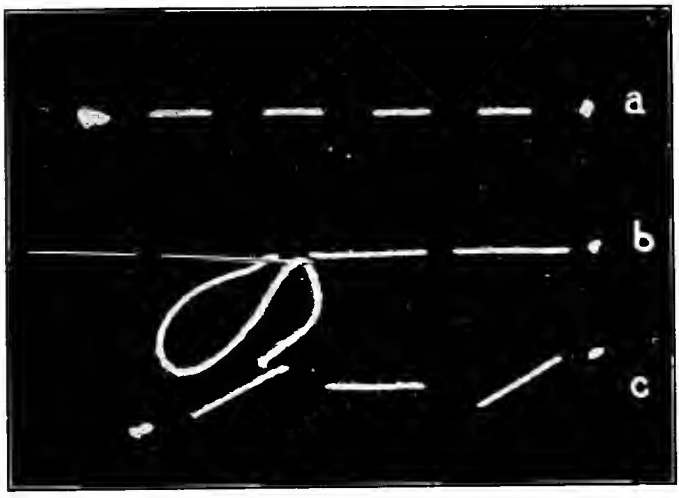


4. (*a*) Showing straight sewing, (*b*) slanting sewing

Basting

Kinds:

1. Even basting.
2. Uneven basting.
3. Irregular basting.



5 (*a*) Showing even basting, (*b*) uneven basting, and (*c*) irregular basting

EVEN BASTING—STRAIGHT SEWING

Description:

1. Stitches are long.
2. Stitches and spaces are of equal length.
3. Sewing looks the same on both sides.
4. Temporary sewing.

Use:

1. To hold two or more pieces of cloth firmly together while putting in the permanent sewing.
2. As a guide for permanent sewing.

Method:

1. Position—Hold the first finger of the left hand parallel with the chest. Hold the cloth over the first two fingers with the thumb and third finger, having the sewing line at right angles to the first finger and the bulk of the cloth below the hand.
2. Beginning—with a knot.
3. Taking the stitch—Pointing the needle straight toward the

6. Showing a position of hand and cloth in basting

chest, insert it in the cloth, and take a stitch straight forward on the sewing line. Leave a space of equal length and take another stitch the same length as the first. Repeat.

4. Fastening—two or three small stitches in the same place.

UNEVEN BASTING—STRAIGHT SEWING

Description:

1. Spaces are much longer than the stitches.
2. Sewing does not look the same on both sides.
3. Temporary sewing.

Use:

As a guide for permanent sewing, when careful basting is not necessary, that is, when two pieces of cloth cling together.

Method:

1. Position, beginning, and fastening—similar to even basting.
2. Taking the stitch—similar to even basting, except that the space is much longer than the stitch.

IRREGULAR BASTING—SLANTING SEWING

Description:

1. Stitches and spaces are irregular in size and direction.
2. Sewing does not look the same on both sides.
3. Temporary sewing.

Use:

To hold two or more pieces of heavy cloth firmly together until the permanent sewing is put in.

Method:

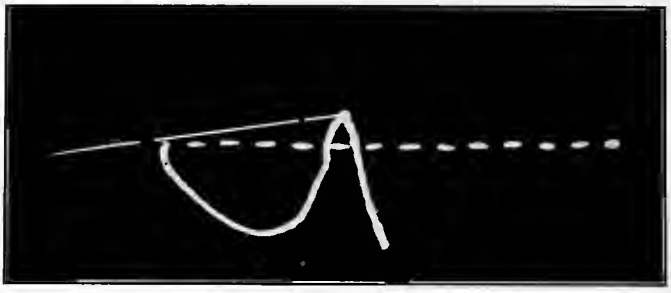
1. Position—Material lies smoothly on the table.
2. Beginning and fastening—similar to even basting.
3. Taking the stitch—Stitches and spaces are placed according to circumstances.

Application—mats, doll's blanket, bags, aprons, underwear, etc.

RUNNING—STRAIGHT SEWING

Description:

1. Stitches are as small as the cloth allows.
2. Stitches and spaces are of equal length.
3. Stitches follow each other consecutively.
4. Sewing looks the same on both sides.
5. Cloth will run along the thread.
6. Weak sewing.



7. Running

Use:

Where the sewing will have little strain, for example, tucking, quilting; in lingerie and baby clothes; for straight edge seams on thin material where strength is not required.

Method:

1. Position.—Similar to even basting, except that the cloth may be held over the first finger only.
2. Beginning.—Two or three stitches in the same place. A knot may be used if it can be concealed.
3. Taking the stitch.—Similar to even basting, except that the stitches and spaces are very small.
4. Fastening.—Pass the needle to the wrong side and take two or three small stitches in the same place.

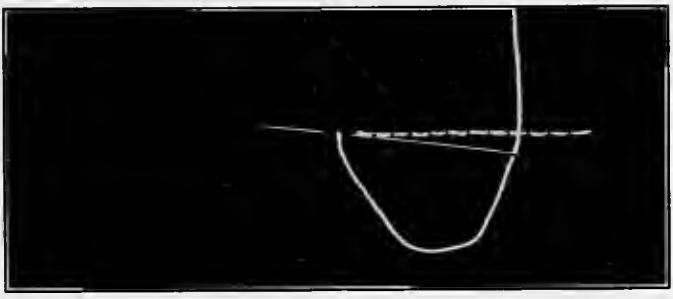
Method for quick running.—Having the sewing line parallel with the chest, hold the cloth between the thumb and the first finger of each hand. The two hands are held close together in the same position. Holding the needle near the point, draw the cloth on the needle in small stitches and spaces. It is seldom necessary to withdraw the needle during the progress of the work.

Application—jewel case, hair-receiver, mat, doll's comforter, duster, pin-wheel, apron without band, sleevelets, work-bag, etc.

STITCHING—STRAIGHT SEWING

Description:

1. On the right side there is a series of short space threads, one meeting the other, and resembling machine stitching.
2. Stitches look like a rope on the wrong side.
3. The stitches are twice as long as the spaces.
4. Stitches overlap one half their length.
5. Strong sewing.



8. Stitching

Use:

1. Where strength is required.
2. For decoration.
3. As a substitute for machine sewing on garments too small to go into a machine conveniently.

Method:

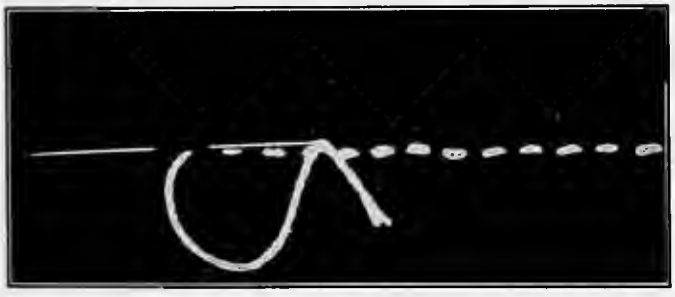
1. Position and fastening.—Similar to running.
2. Beginning.—Take two or three small stitches in the same place. Insert the needle downwards at the beginning of the last stitch and take a stitch twice its length forward.
3. Taking the stitch.—Insert the needle downwards in the middle of the last stitch and take a stitch of equal length straight forward on the sewing line. Repeat.

Application—napkin ring, letter-case, book-cover, laundry bag, pillow, work-bag, doll's underwear, etc.

BACK-STITCHING—STRAIGHT SEWING

Description:

1. Sewing resembles running on the right side.
2. Stitches look like loosely twisted rope on the wrong side.
3. Stitches are three times as long as the spaces.
4. Stitches overlap one third of their length.



9. Back-stitching

Use:

For seams where firm sewing is necessary.

Method:

The same rule applies to back-stitching as to stitching, except that the stitch is three times as long as the beginning stitch, and the needle is inserted one third of the distance back, not in the middle as in stitching.

Application—canvas bag, sleevelets, doll's underwear, flannel petticoat, etc.

TWO RUNS AND A BACK-STITCH OR COMBINATION STITCH—STRAIGHT SEWING

Description:

1. Stitches are small.
2. Space threads are in groups of three, one meeting the other.
3. Sewing resembles running on the wrong side.
4. Stitches and spaces are of equal length.

10. Two runs and a back-stitch

Use:

1. Where sewing a little stronger than running is necessary.
2. As a substitute for running on bias lines.

Method:

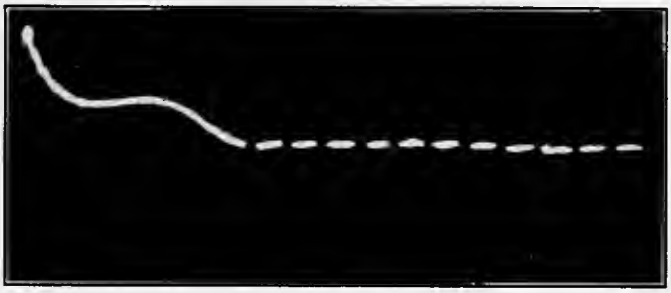
1. Position, beginning, and fastening.—Similar to running.
2. Taking the stitch.—Take two running stitches, then take a stitch over the last running stitch. Leave a space of equal length and take two more running stitches. Repeat from the beginning.

Application—mats, needle-book, duster, flannel petticoat.

GATHERING STITCH—STRAIGHT SEWING

Description:

1. Stitches are small.
2. Spaces are twice as long as the stitches.
3. Sewing resembles uneven basting.
4. Stitches follow each other consecutively.
5. Cloth will run along the thread.



11. Gathering stitch

Use:

To insert the gathering thread, in order to spread the fulness of the cloth as desired.

Method:

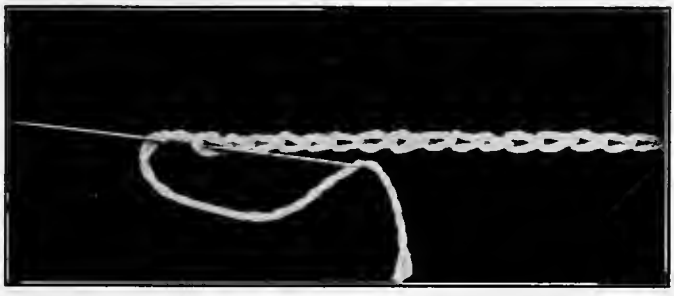
1. Position and beginning.—Similar to running.
2. Taking the stitch.—Take a small stitch straight forward on the sewing line. Leave a space twice as long as the stitch and take another stitch the same length as the first. Repeat.
3. Fastening.—Slip the needle from the thread and make a knot on the end of the thread.

Application—pin-wheel, apron, drawers, petticoat.

CHAIN-STITCH—STRAIGHT SEWING

Description:

1. Spaces resemble the links of a chain on the right side.
2. Stitches look like stitching on the wrong side.
3. Stitches and spaces are of equal length.



12. Chain-stitch

Use:

1. To hold a folded edge in place.
2. For decoration.
3. For marking linen or garments.

Method:

1. Position.—Similar to running.
2. Beginning.—Draw the needle and thread through from the wrong side, leaving a short end of thread to be sewed in by the following stitches. A knot may be used if it can be concealed.

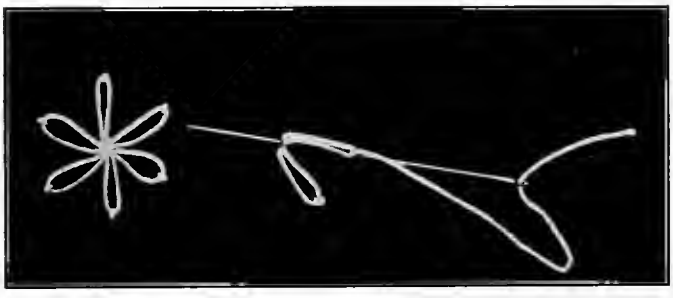
3. Taking the stitch.—Holding down the thread to the left with the thumb and pointing the needle toward the chest, insert it in exactly the same hole as the thread came out. Take a stitch straight forward on the sewing line, drawing the needle out over the thread to form a loop. Insert the needle inside the loop in the same hole as the thread came up and take a stitch of equal length in a similar way. Repeat.
4. Fastening.—Insert the needle outside the loop and draw the thread through to the wrong side. Fasten with two or three small stitches in the same place.
5. Joining a thread.—Begin the new thread by inserting the needle inside the last loop and drawing it through to the right side.

Application—handkerchief-case, bureau cover, lining for bureau drawer.

LAZY DAISY STITCH—SLANTING SEWING

Description:

1. Work does not look the same on both sides.
2. On the right side, the space threads form loops, resembling the petals of a flower.



13. Lazy Daisy Stitch

Use:

For decoration.

Method:

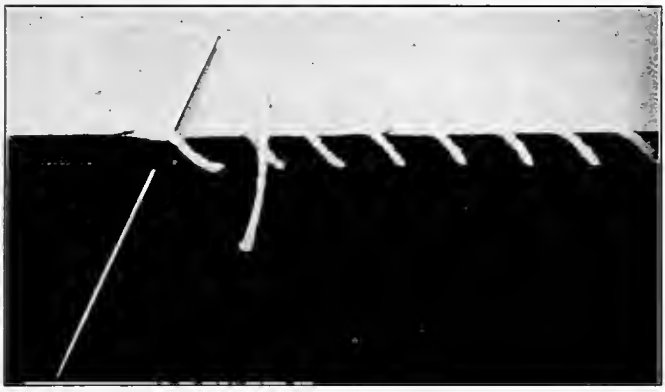
1. Position, beginning, and fastening.—Similar to chain-stitch.
2. Taking the stitch.—Holding down the thread to the left with the thumb and pointing the needle toward the chest, insert it in exactly the same place as the thread came out. Take a stitch as long as required and in any direction desired and draw the needle out over the thread to form a loop. Insert the needle outside the loop directly below this point and draw the thread through to the wrong side. Bring the thread up through the cloth where the next stitch is to begin and take the next stitch in a similar way. Repeat.

Application—pin-wheel, shoe bag.

OVERCASTING—SLANTING SEWING

Description:

1. Stitches are large.
2. Stitches and spaces slant and are of equal length.
3. Stitches and spaces are at right angles to each other.
4. Work looks the same on both sides.
5. The thread is carried over the edge of the cloth.



14. Overcasting

Use:

To prevent raw edges ravelling.

15. Showing position of hand and cloth in overcasting

Method:

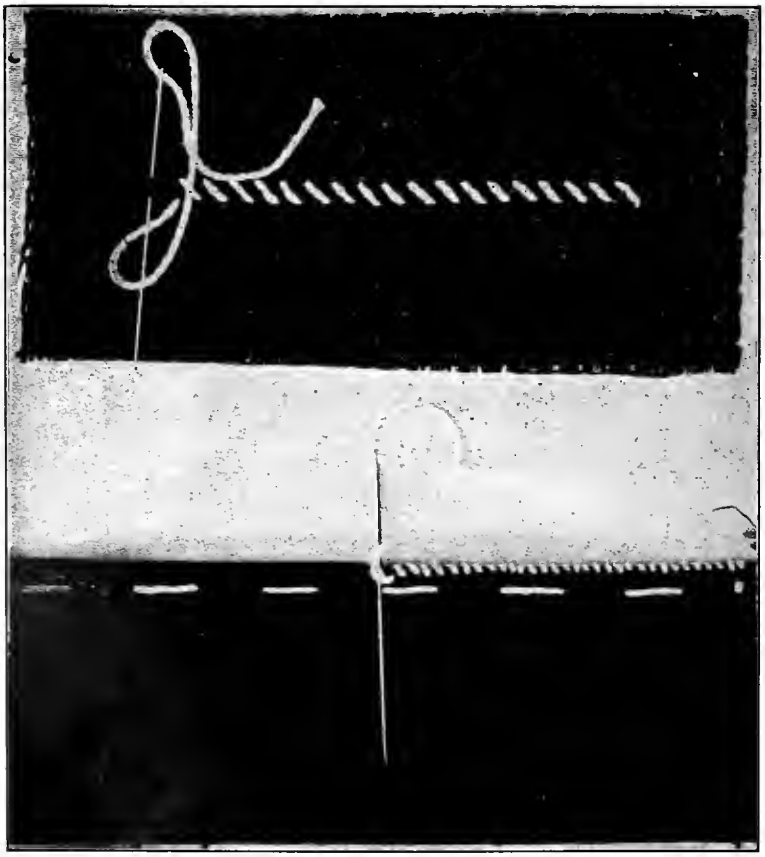
1. Position.—Hold the first finger of the left hand parallel with the chest. Hold the edge of the cloth along the front of this finger with the thumb and firmly around the tip with the second finger.
2. Beginning.—Having a knot on the thread, insert the needle from the wrong side the required distance from the edge and draw the thread through.
3. Taking the stitch.—Put the needle in at the back, point it to the left shoulder, and bring it out in front. Repeat, setting the stitches deep enough not to ravel and twice as far apart as they are deep.
4. Fastening.—Insert the needle as if to take another stitch, turn to the wrong side of the cloth, withdraw the needle, and fasten at this point with two or three small stitches.

Application—trinket-case, hair-receiver, mat, bags, pillow-case.

OVERHANDING OR TOP SEWING—SLANTING SEWING

Description:

1. Stitches are very small and set close together.
2. Stitch threads are at right angles to the edge of the cloth and are parallel to each other.
3. Space threads slant and are parallel to each other.
4. Thread is carried over the edge of the cloth.



16. Overhanding

Use:

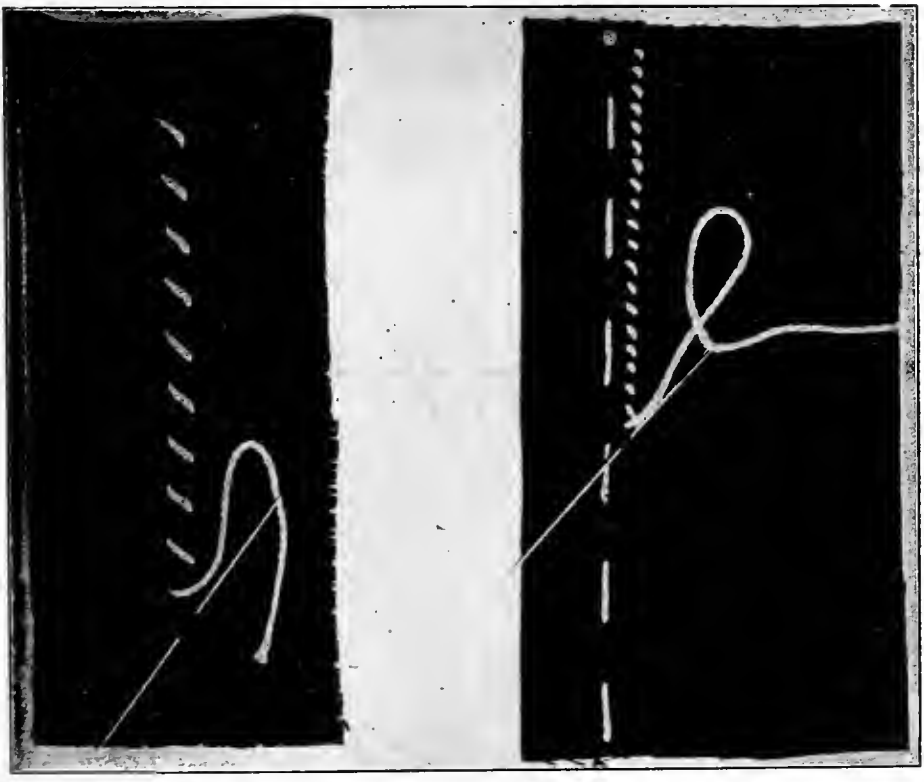
1. To sew folded or selvedge edges firmly together.
2. Where a particularly flat seam is required.
3. For hems of table linen.

Method:

1. Position.—Similar to overcasting, except that the edge is held higher on the finger, and the thumb is placed directly under where the stitches are being taken.
2. Beginning.—Pointing the needle toward the chest, take a stitch through the edge nearer the worker and draw the thread to a short end; then take a stitch through both edges in the same place. Sew in the end of thread by the first few stitches.
3. Taking the stitch.—Pointing the needle toward the chest, insert it at the back and bring it out in front. Repeat, setting the stitches only deep enough to hold the edges firmly and the width of a thread apart.
4. Fastening.—Finish off by taking a few stitches backward.
5. Joining a new thread.—Draw the old thread out of the nearer edge and cut it to a short end. Draw the new thread through the same hole and take a stitch over both edges in the same place. Sew both ends into the following stitches.

Application—pin-wheel, handkerchief-case, pillow-case, needle-case, table napkin, apron, etc.

HEMMING—SLANTING SEWING



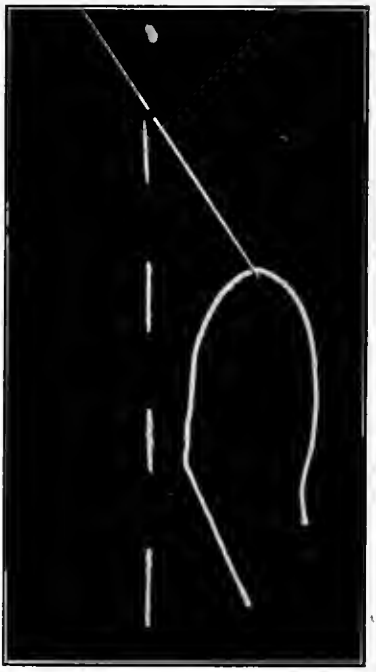
17. Hemming

Description:

1. Stitches and spaces are of equal length.
2. Stitches and spaces at right angles to each other.
3. Sewing looks the same on both sides.
4. Thread is carried through the body of the cloth and over a folded edge which it holds in place.

Use:

To hold a folded edge smoothly in place.



18. Showing needle in position for beginning hemming

Method:

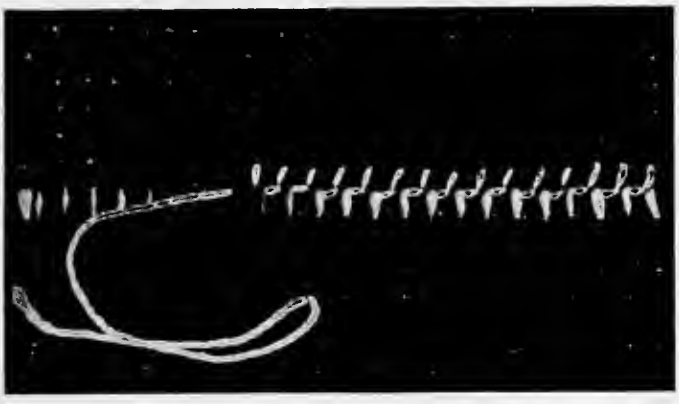
1. Position.—Similar to running. Be careful to have the fold of the hem turned toward the hand.
2. Beginning.—Pointing the needle away from you, insert it in the folded edge. Carefully draw the thread to a short end, tuck it under the hem with the point of the needle, and sew it into the following stitches.
3. Taking the stitch.—Pointing the needle to the left shoulder, insert it in the body of the cloth just below the folded edge and bring it up into this edge. Set the next stitch so that it will form a right angle with the space thread. Repeat.
4. Fastening.—Two or three small stitches in the same place in the folded edge.
5. Joining a new thread.—Draw the old thread out through the folded edge and cut it to a short end. Draw the new thread through the same hole, leaving a short end. Tuck both ends under the hem with the point of the needle and sew them into the following stitches.

Application—blanket, aprons, bags, pillow-case, doll's underwear.

HEMSTITCHING—SLANTING SEWING

Description:

1. The stitches are slanting as in hemming.
2. Work looks the same on both sides.
3. The threads of the cloth at right angles to the line of sewing are held together in distinct groups by the space threads surrounding them.



19. Hemstitching

Use:

1. As an ornamental finish for hems.
2. For the decoration of linen.
3. As a heading for a fringe to prevent ravelling.

Method:

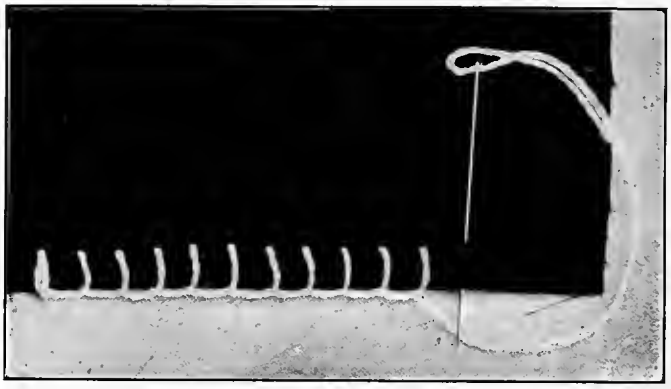
1. Position, beginning, and fastening.—Similar to ordinary hemming.
2. Taking the stitch.—Before taking the stitch, several threads of the cloth must be drawn out. (See page 66.) Pointing the needle toward the left shoulder, insert it and take up a few threads of the cloth. Draw the thread through and hold it to the left with the thumb. Put the needle back and take up the same group of threads, but this time take an ordinary hemming stitch by inserting the needle exactly above in the fold of the hem. Draw the thread tightly to secure the group of threads firmly. Repeat.

Application—towel, table runner, handkerchief, tray cloth, etc.

BLANKET-STITCH—STRAIGHT SEWING

Description:

1. Stitch threads are parallel and at right angles to the edge of the cloth.
2. Space threads form a series of right angles.
3. Work looks the same on both sides.
4. Thread is carried over the edge of the cloth, and part of the space thread lies along the edge.



20. Blanket-stitch

Use:

1. As a finish for raw edges of woollen fabrics.
2. For the decoration of linen.

Method:

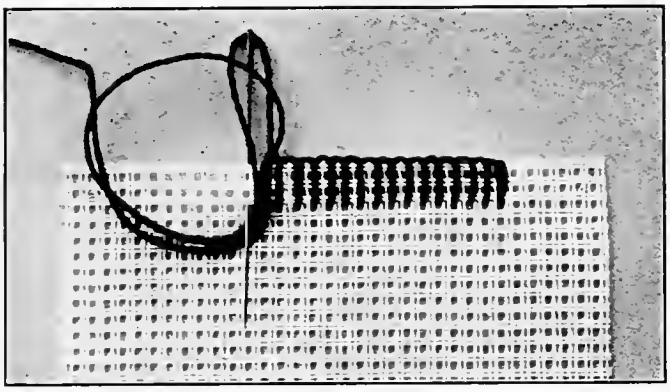
1. Position.—Hold the first finger of the left hand parallel with the chest. Hold the left corner edge of the cloth between the thumb and first finger, having the body of the cloth above the hand.
2. Beginning.—Bring the needle and thread up through the cloth as far from the edge as the desired depth of the stitch and take two or three running stitches to the edge of the cloth.
3. Taking the stitch.—Pointing the needle toward the chest, insert it downwards through the cloth where the thread first came up. Bring it out over the thread and draw the loop thus formed to the edge of the cloth. Take the next stitch in the same way, so that the space threads form a right angle. Repeat.
4. Fastening.—Fasten as inconspicuously as possible on the wrong side.
5. Joining a new thread.—Fasten the new thread as inconspicuously as possible on the wrong side, and bring it out in the angle formed by the space threads.

Application—needle-book, napkin ring, letter-case, book-cover, pen-wiper, blanket, pencil-case, etc.

BUTTON-HOLE STITCH—STRAIGHT SEWING

Description:

1. Stitches are set close together.
2. Stitches and spaces both form right angles with the edge.
3. Work looks the same on both sides.
4. Work looks somewhat like blanket-stitch, except that there is a purl on the edge.
5. Thread goes over the edge.



21. Button-hole stitch

Use:

To protect all cloth edges subject to wear.

Method:

1. Position.—Similar to overhanding.
2. Beginning and fastening.—Two or three small stitches in the same place on the wrong side.
3. Taking the stitch.—Insert the needle at the back and draw it halfway through. Slip the fingers back to the double thread near the eye of the needle and throw it under the point of the needle in the same direction as the sewing goes. Draw the needle and thread out through the loop and pull the thread firmly so that the purl is on the edge. Be careful to pull the thread straight up and at right angles to the edge. Set the stitches deep enough to hold the edge firmly, but no deeper, and close together.
4. Joining a new thread.—Fasten the new thread as inconspicuously as possible on the wrong side, and bring it up through the last purl.

Application—apron, underwear, sleevelets.

CROSS-STITCH—SLANTING SEWING

Description:

1. Stitches are straight and may be either vertical or horizontal.
2. Space threads slant and cross in the same direction at right angles.
3. Space threads form a series of diagonal crosses on the right side.
4. The points of the cross form a perfect square.

22. Cross-stitch

Use:

1. For decoration.
2. For marking linen or underwear.

Method:

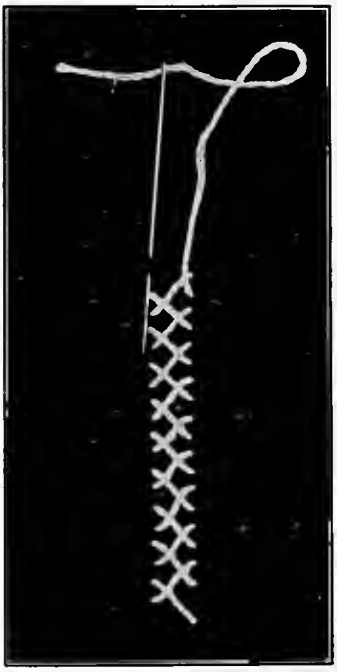
1. Position.—Similar to hemming, except that the body of the cloth is above the hand.
2. Beginning.—Draw the needle and thread through from the wrong side at the lower right-hand corner of the square for the first cross, and leave a short end of thread to be sewed into the following stitches.
3. Taking the stitch.—Insert the needle at the upper left-hand corner of the square. Pointing the needle toward the chest, take a stitch so that the bottom of it is directly opposite the lower right-hand corner of the square. Insert the needle in the upper right-hand corner of the square and bring it up at the lower right-hand corner of the next square. Repeat.
4. Fastening.—Two or three small stitches in the same place.

Application—needle-book, letter-case, blotter, book-cover, handkerchief-case, bags, towel.

HERRINGBONE OR CATCH-STITCH—SLANTING SEWING

Description:

1. The line of sewing is zigzag.
2. Stitches are straight and spaces slant.
3. Space threads cross at right angles.
4. Work resembles cross-stitch on the right side.
5. Work looks like two lines of running on the wrong side.



23. Herringbone or catch-stitch

Use:

1. For decoration.
2. To hold down raw edges in woollen fabrics.

Method:

1. Position.—Similar to hemming, except that the body of the cloth is above the hand.
2. Beginning.—Draw the needle and thread through from the wrong side at the bottom of the sewing line, leaving a short end of thread to be sewed into the following stitches. A knot may be used if it can be concealed.
3. Taking the stitch.—Pass the needle twice the desired length of the stitch, to the right of the sewing line, point it toward the chest, and take a stitch. Pass the needle the same distance to the left and take the next stitch of equal length, having the bottom of it directly opposite the top of the preceding one. Repeat, taking stitches alternately to the right and left.
4. Fastening.—Two or three small stitches in the same place on the wrong side.

NOTE.—The opening between the stitches on both sides should be the same length as the stitch, and the stitch on one side should always be opposite the opening on the other side.

Application—shirt-waist protector, sewing-case, flannel petticoat.

FEATHER-STITCH—SLANTING SEWING

Description:

1. Right side is made up of a series of open loops.
2. Work looks like two lines of running on the wrong side.
3. Stitches are straight.

24. Feather stitch

Use:

1. To hold down hems.
2. For decoration.

Method:

1. Position, beginning, fastening, and joining a new thread.—Similar to chain-stitch.
2. Taking the stitch.—Holding the thread down to the left with the thumb and pointing the needle toward the chest, insert it where the thread came out. Take a stitch the desired length and draw the needle out over the thread to form a loop. Pass the needle the length of the stitch to the right of the sewing line, point it toward the chest, and take the next stitch of equal length in a similar way. Be careful to have the top of this stitch directly opposite the bottom of the preceding one. Repeat, taking the stitches alternately on the left and right.

Application—flannel petticoat, fancy work apron.

NOTE.—The two lines of stitches are as far apart as the length of the stitch. The opening between the stitches on both sides should be the same length as the stitch, and the stitch on one side should be directly opposite the opening on the other side.

FORM I

INTRODUCTION

The introductory lesson in sewing should be a very informal one at which the teacher should endeavour to win the confidence of her pupils. Little girls are ambitious to sew for their dolls, and the teacher can thus arouse an interest in the subject. Lead them to see what pleasure and profit may be derived from the sewing lessons. The pupils should be questioned regarding the various tools and articles required for sewing and, if time permits, these may be distributed.

MATERIALS, TERMS, TOOLS

Kinds of Materials

Many kinds of material may be used for primary work in coarse sewing. Java canvas is an excellent medium on which to teach young children how to use the needle. It is a coarse canvas, woven in squares, which are a guide in sewing. These squares enable the children to learn the correct form of the stitch easily without straining the eyes. Many simple, artistic designs may be made to decorate useful articles which are of interest to the child.

If Java canvas cannot be obtained in the locality, other coarsely woven materials will serve the purpose. Any of the following may be substituted: Basket burlap, cotton burlap, jute burlap, heavy scrim, or crinoline.

The stitches may be worked in coarse wool. Single Berlin or any similar wool gives satisfactory results and offers a large variety of colours. San silk may be substituted for the wool.

Tapestry needles, Nos. 19 and 20, should be used for the canvas work; these have a large eye and dull point.

Meaning of Terms

Pupils should be instructed in the meaning of such phrases as stitches and spaces, line of sewing, sewing line, toward the chest, away from you, etc. They should be familiar with these terms in order that they may work intelligently and efficiently. See page 16 for "Terminology".

Use of Tools

In the primary classes emphasis should be laid on manipulation rather than on the finished article. It is difficult at first for little children to learn how to use the tools, and the teacher will require much patience. The following points should be taught carefully and slowly:

1. *Threading a long-eyed needle.*—Encourage the children to thread their own needles in the following way: Hold the needle between the thumb and first finger of the right hand. Fold the end of the wool over the pointed end of the needle and hold firmly with the thumb and first finger of the left hand. Draw out the needle and slip the loop formed by the thread in the eye of the needle. Pull the thread through.

2. *Length of the thread.*—Children have a tendency to use a long thread in sewing and should not be allowed to do so. It becomes soiled and is apt to knot before being used up. The length of the thread should reach from shoulder to hand, or it may be measured from shoulder to shoulder.

3. *Making a knot.*—It is a difficult matter for children in the primary grade to make an ordinary knot. Teach them to make a very simple knot on the end of the wool in the following way: Wind the end of the wool over the first finger of the left hand, and, crossing it, pull the end through the loop. Cut the end of wool hanging from the knot.

4. *Use of thimble.*—The thimble is worn on the middle finger of the right hand. Either the end or the side of the thimble may be used to push the needle through the cloth. It is not a serious matter if children do not use a thimble when working on canvas.

Simple Stitch-Forms

When teaching the stitch-forms, the pupils should be shown a sample of the stitch-form to be studied, and should then be taught the appearance of it, as well as the method of making. Particular attention should be paid to the positions of the hand, cloth, and needle, as it is difficult at first for children to master these.

Suggestions:

1. As the stitches in basting are large, it is wise to teach this stitch-form first. Beginners should take only one stitch at a time.

2. In running there is a tendency to draw the thread too tightly and thus pucker the work. To avoid this, have the pupils smooth out the line of sewing after taking a few stitches.

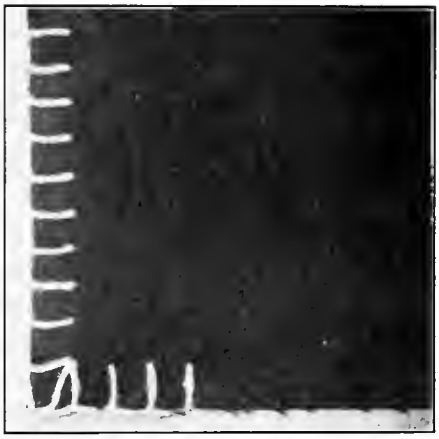
3. Be particular that the pupils do not pull the thread too tightly in stitching, and see that the thread is always held on the same side of the needle. This also applies to back-stitching.

4. When overcasting, the pupils are apt to pull the thread too tightly and thus draw the edge of the cloth. They should take only one stitch at a time. Overcasting is worked from right to left and, in turning a corner, put the needle in the same hole where the thread last came up, and carry the thread over the new edge. The space threads will thus form a V.

5. Blanket-stitch is worked from left to right with the raw edge toward the worker. The thread should not be drawn too tightly. Beginners should make the stitches as far apart as they are deep; afterwards many variations may be made by changing the depth of the stitches and the distance between them. Particular attention should be paid to the joining of a new thread so that the symmetry of the stitches will not be broken. In turning a corner, insert the needle in the same hole where the thread last went down, bring it out over the

thread, and draw the loop to the corner of the cloth. Again, insert the needle in the same hole and this time draw the thread to the new edge. There will be three space threads radiating from the same point.

25. Showing method of turning a corner in overcasting



26. Showing method of turning a corner in blanket-stitching

6. Overhanding is worked from right to left. In Form I teach only the form, and use it as a decoration.

7. Teach only the form of hemming and use it for decorative purposes.

Application of Principles (Form I)

I. Mat (See illustration No. 34).
Materials—Java canvas 5″ square, wool.
Stitches applied—even basting.

II. Mat (See illustration No. 34).
Materials—Java canvas 5″ square, wool.
Stitches applied—even basting; uneven basting.

III. Mat (See illustration No. 34).
Materials—Java canvas 5″ square, wool.
Stitches applied—uneven basting; overcasting.

IV. Jewel-case (See illustration No. 35).
Materials—Java canvas 5″ square, wool, ¾ yd. baby ribbon.
Stitches applied—overcasting; even basting; running.

V. Hair-receiver (See illustration No. 35).
Materials—Java canvas 6″ square, wool, ¼ yd. baby ribbon.
Stitches applied—overcasting; running.

VI. Bag (See illustration No. 36).
Materials—Java canvas 4½ inches x 12 inches, wool, ¾ yd. baby ribbon.
Stitches applied—overcasting; stitching; running.

VII. Napkin Ring (See illustration No. 35).
Materials—Java canvas 2″ x 8″, wool.
Stitches applied—stitching; blanket-stitching.

VIII. Needle-book (See illustration No. 35).
Materials—Java canvas 4″ x 5¾″, wool, ¼ yd. baby ribbon.
Stitches applied—blanket-stitch; cross-stitch.

IX. Handkerchief-case (See illustration No. 35).
Materials—Java canvas 6″ square, wool, ¼ yd. baby ribbon.
Stitches applied—blanket-stitch; overhanding.

X. Blotter (See illustration No. 37).
Materials—four pieces canvas 2¼″ x 4¼″, wool, three pieces blotting-paper 7″ x 10″.
Stitches applied—blanket-stitch; cross-stitch.

XI. Book-cover (See illustration No. 36).
Materials—canvas 6½″ x 10″, wool.
Stitches applied—blanket-stitch; stitching; cross-stitch.

XII. Letter-case (See illustration No. 36).
Materials—canvas 6½″ x 15″, wool, ½ yd. baby ribbon.
Stitches applied—blanket-stitch; stitching; cross-stitch.

LESSONS ON RUNNING

An Outline for the Series

I. Conditions:
1. Class—Junior I.
2. Subject—the making of a trinket-case.
3. Time limit—approximately 3 or 4 lessons of one half-hour each.
4. Previous knowledge—threading a long-eyed needle, making a simple knot, basting, overcasting.

II. Pupil's aim—to make a trinket-case.

III. Teacher's aim—to teach running; how to make a trinket-case; and incidentally to train the pupils in careful thinking, observation, neatness, cleanliness, and accuracy.

IV. Preparation:
1. Materials for each pupil—square kindergarten paper, practice piece of canvas, Java canvas 5 in. square, coloured wool, ¾ yd. baby ribbon.
2. Necessary tools—needles, scissors.
3. Illustrative materials—finished trinket-case, sample of running, demonstration cloth, bright wool, large needle.

Lesson No. 1

Introduction:
(1) Review.—What article did you finish at your last lesson? What stitch-forms did you use on this mat? Why did you use overcasting?

(2) Introduce new lesson.—To-day you are going to learn how to make another article. Show finished article and discuss it. What is this? What can it be used for? What colour do you prefer for yours? Why?

2. Examination of finished article:

(1) Materials.—What materials are used?
(2) Shape.—What is the shape of the canvas?
(3) Stitch-forms.—How many stitch-forms are used? Which of these do you already know? Why use overcasting in making this article? Write the name of the new stitch-form on the black-board.

3. Study of running:

(1) Appearance.—What does running look like? What is the difference between even basting and running?
(2) Beginning.—How did you begin even basting? Teach beginning of running by means of demonstration frame.
(3) Position of hand, cloth, and needle.—Compare with basting.
(4) Size of stitch.—Compare with basting.
(5) Taking the stitch.—Demonstrate on the frame and illustrate on the black-board. Compare with running.
(6) Fastening.—How did you fasten even basting? We fasten running in the same way.

4. Distribution of work-boxes and necessary materials.

5. Directions for sewing:

(1) Take out needles.
(2) Thread needles.
(3) Position for sewing.

6. Practice running:

(1) Have pupils take several running stitches.
(2) Inspect work and correct general mistakes.

7. Tidy tables and put away work.

8. Collect boxes.

LESSON NO. II

Application of principles:

Overcasting.—When making the trinket-case, which stitch-form will you make first? Why? Have the pupils overcast one edge of the square, then teach them how to turn a corner by making a V. Finish overcasting.

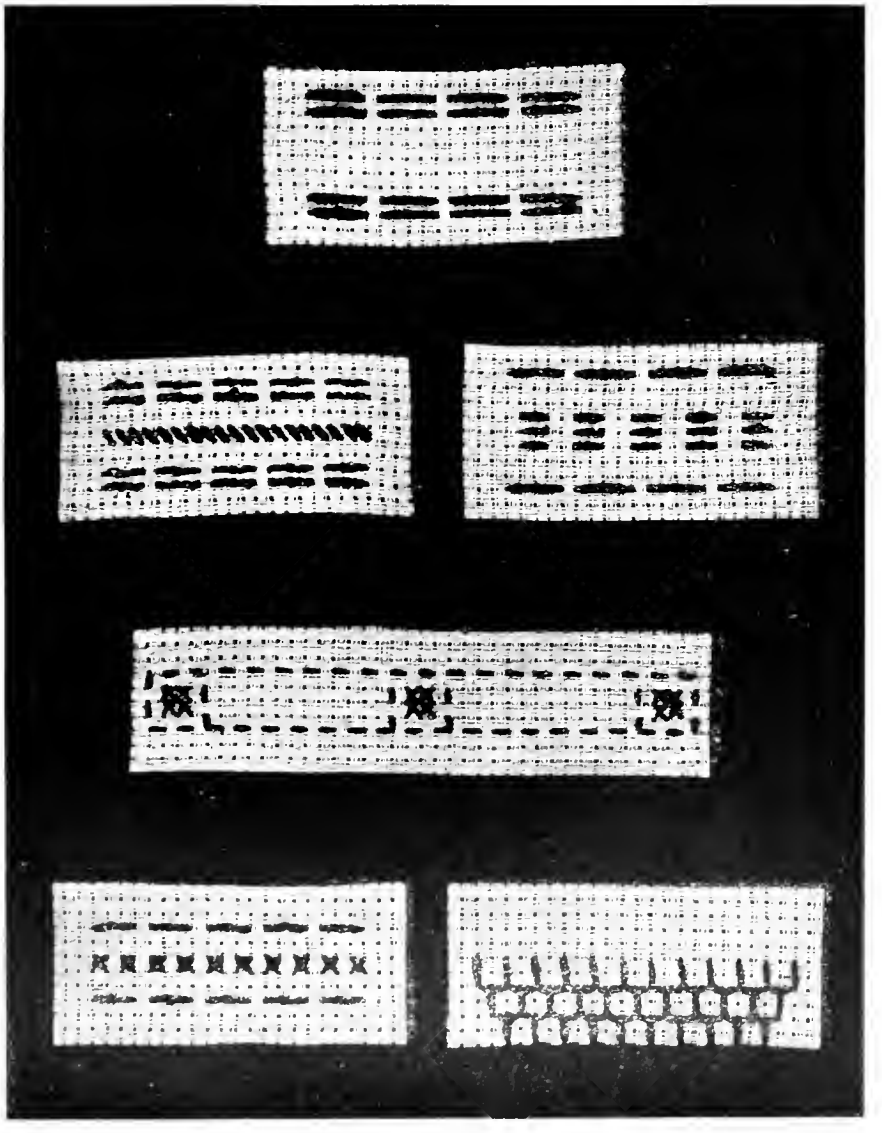
LESSON NO. III

Application (continued):

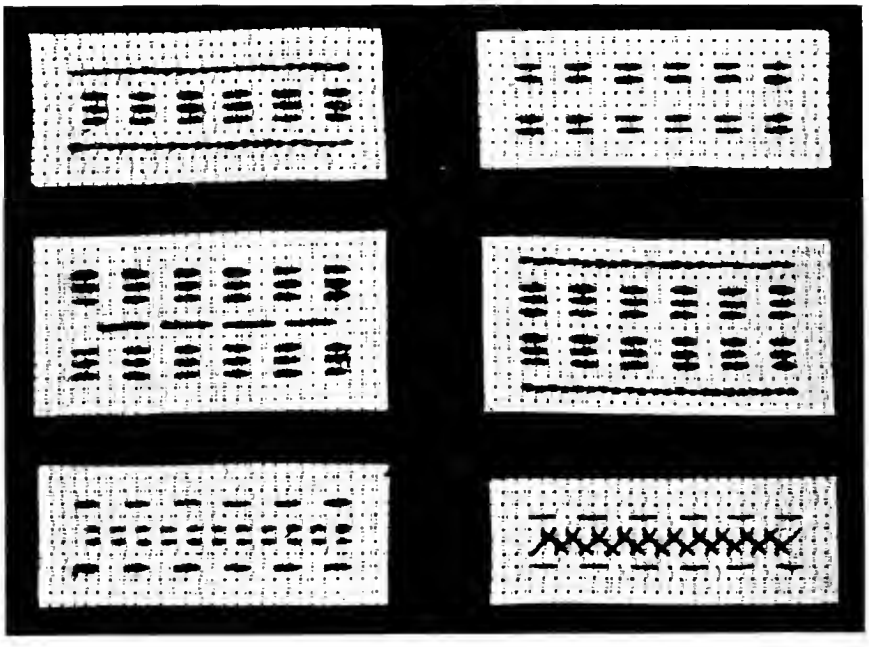
Running and even basting—used for decorative purposes.

LESSON NO. IV

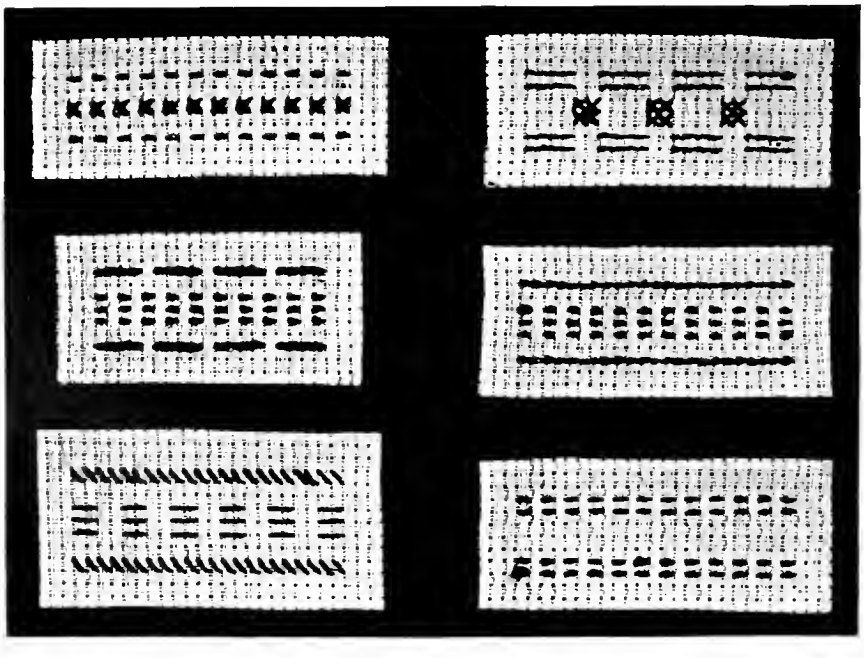
1. Shaping trinket-case.—Have pupils practise creasing the corners, first on paper, then on canvas.
2. Tying corners with ribbon.



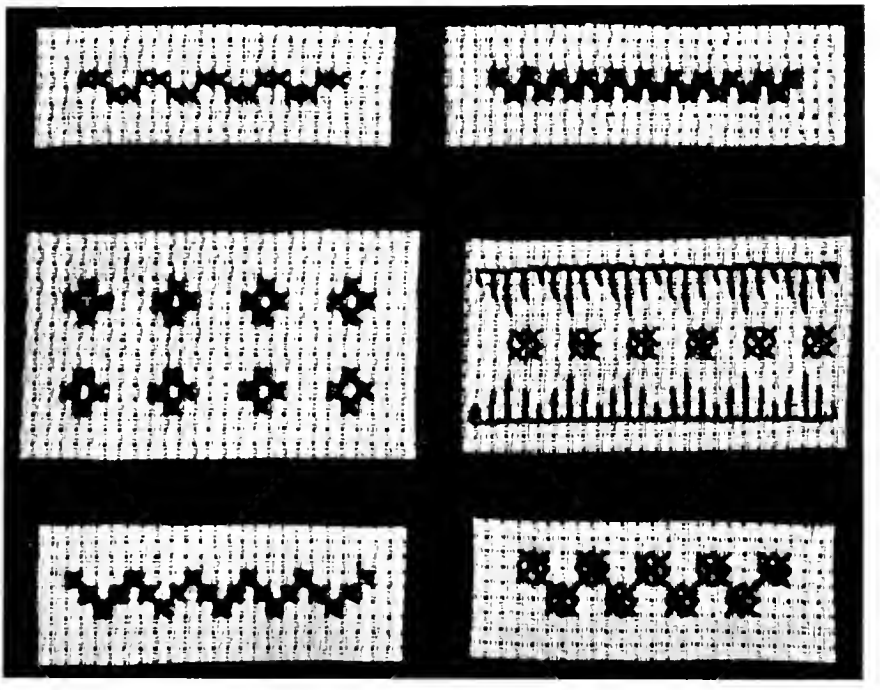
27. Designs for decorative purposes



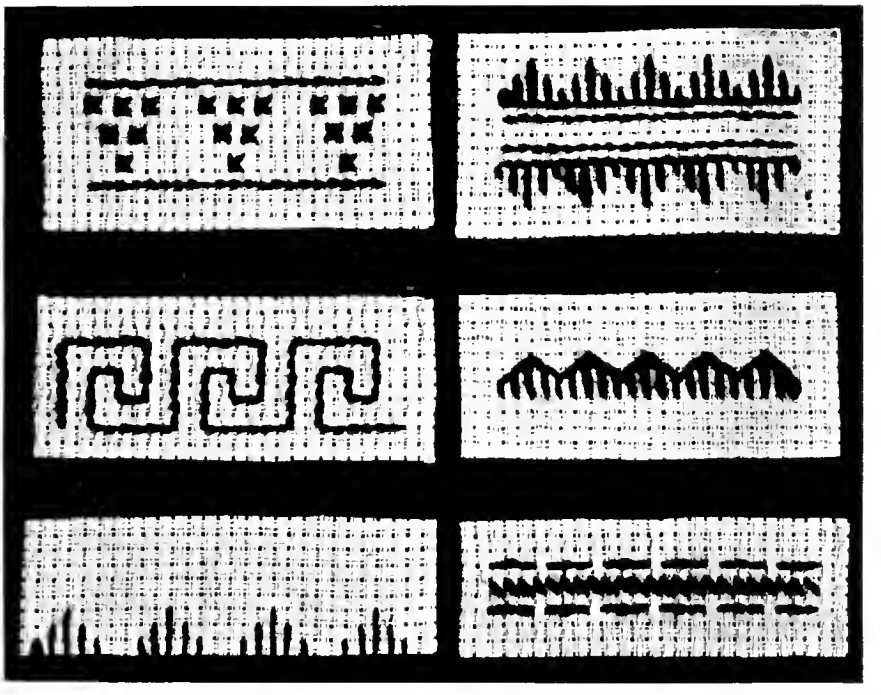
28. Designs for decorative purposes



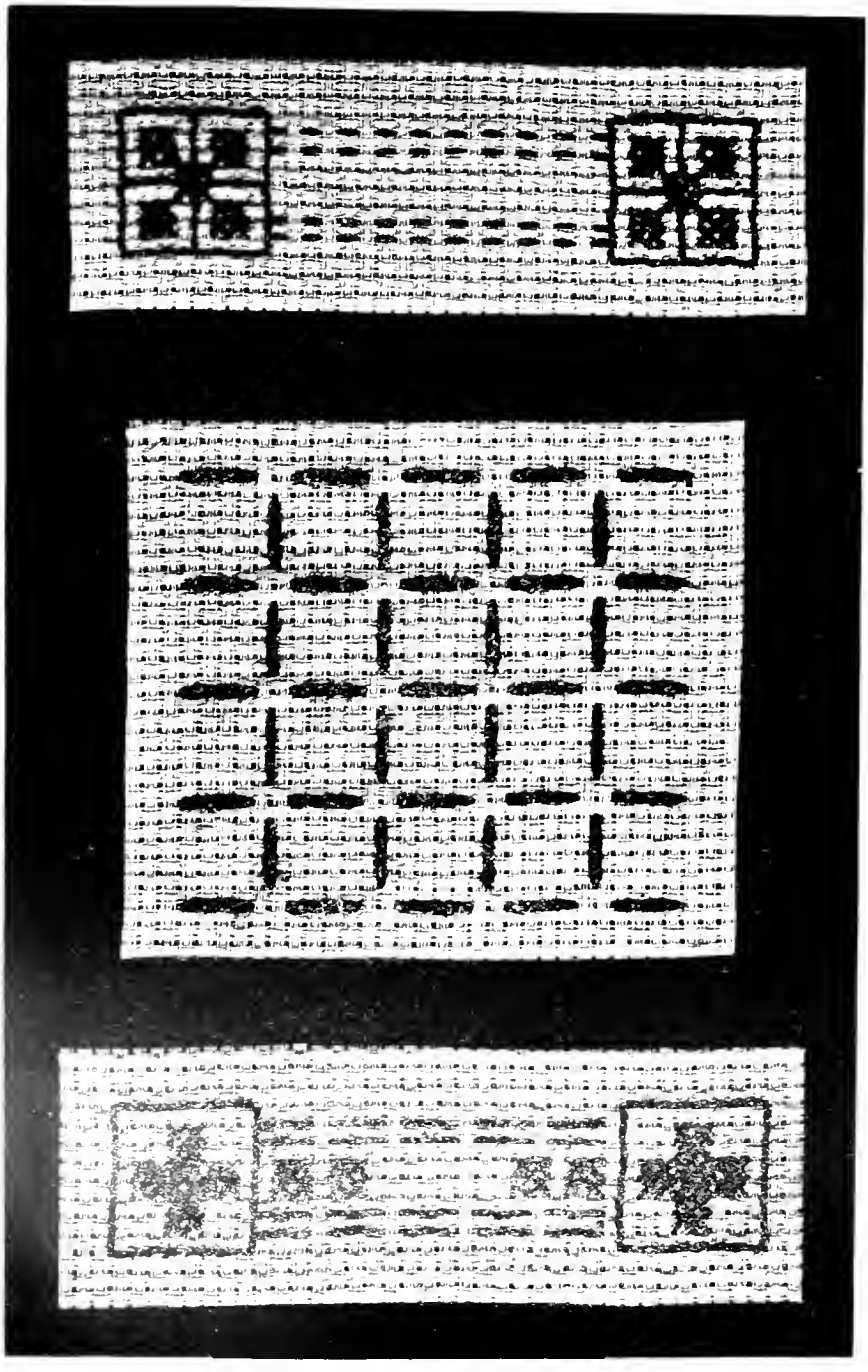
29. Designs for decorative purposes



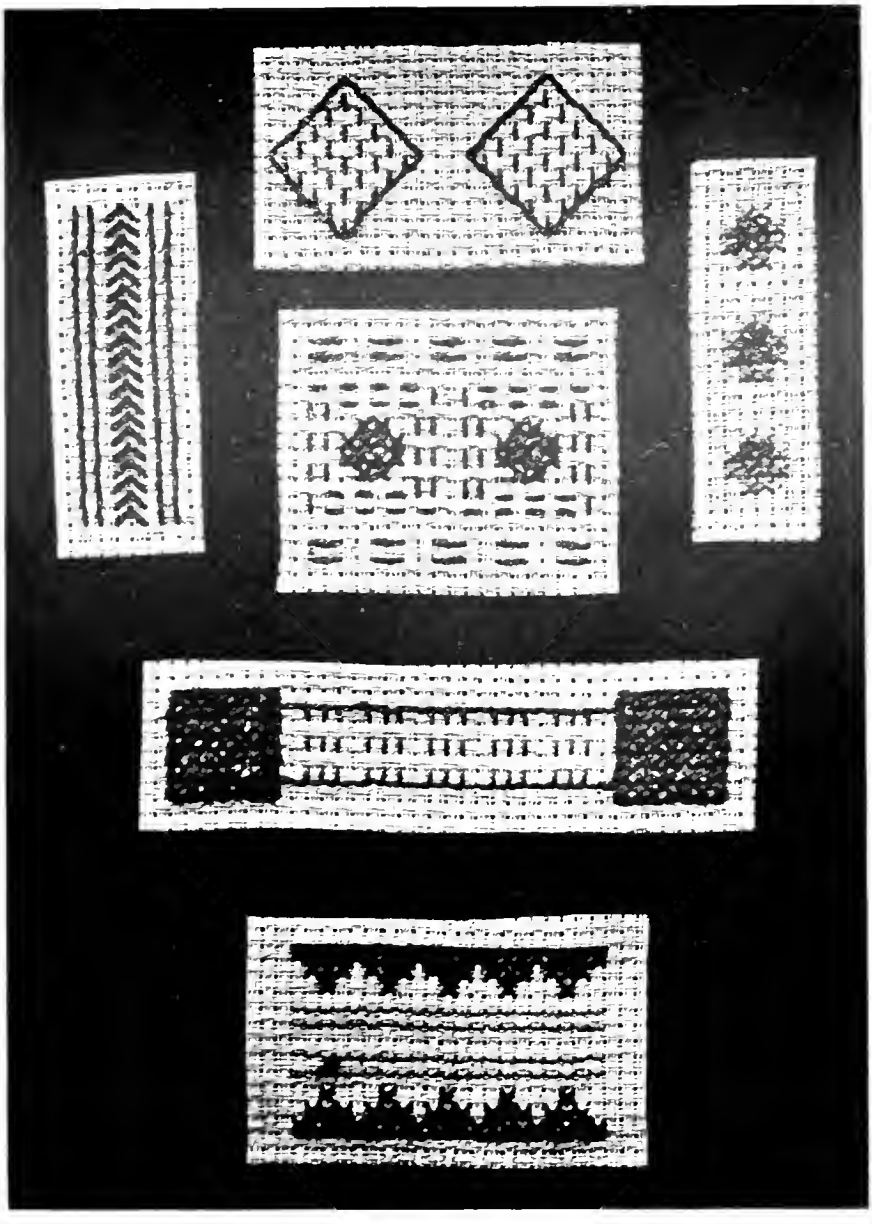
30. Designs for decorative purposes



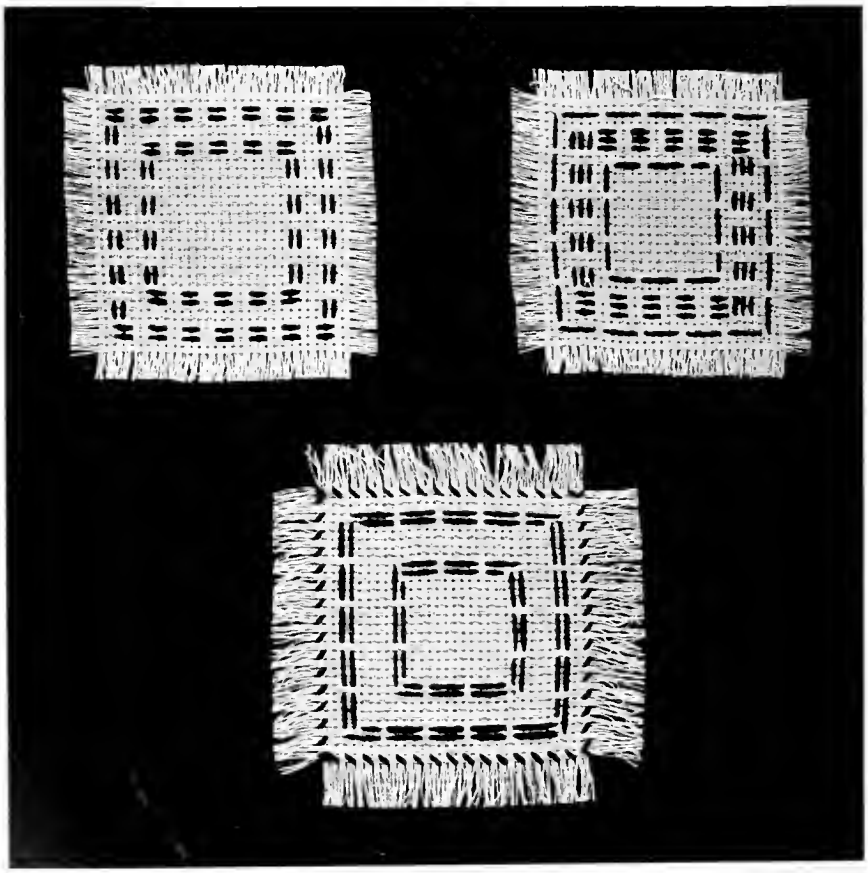
31. Designs for decorative purposes



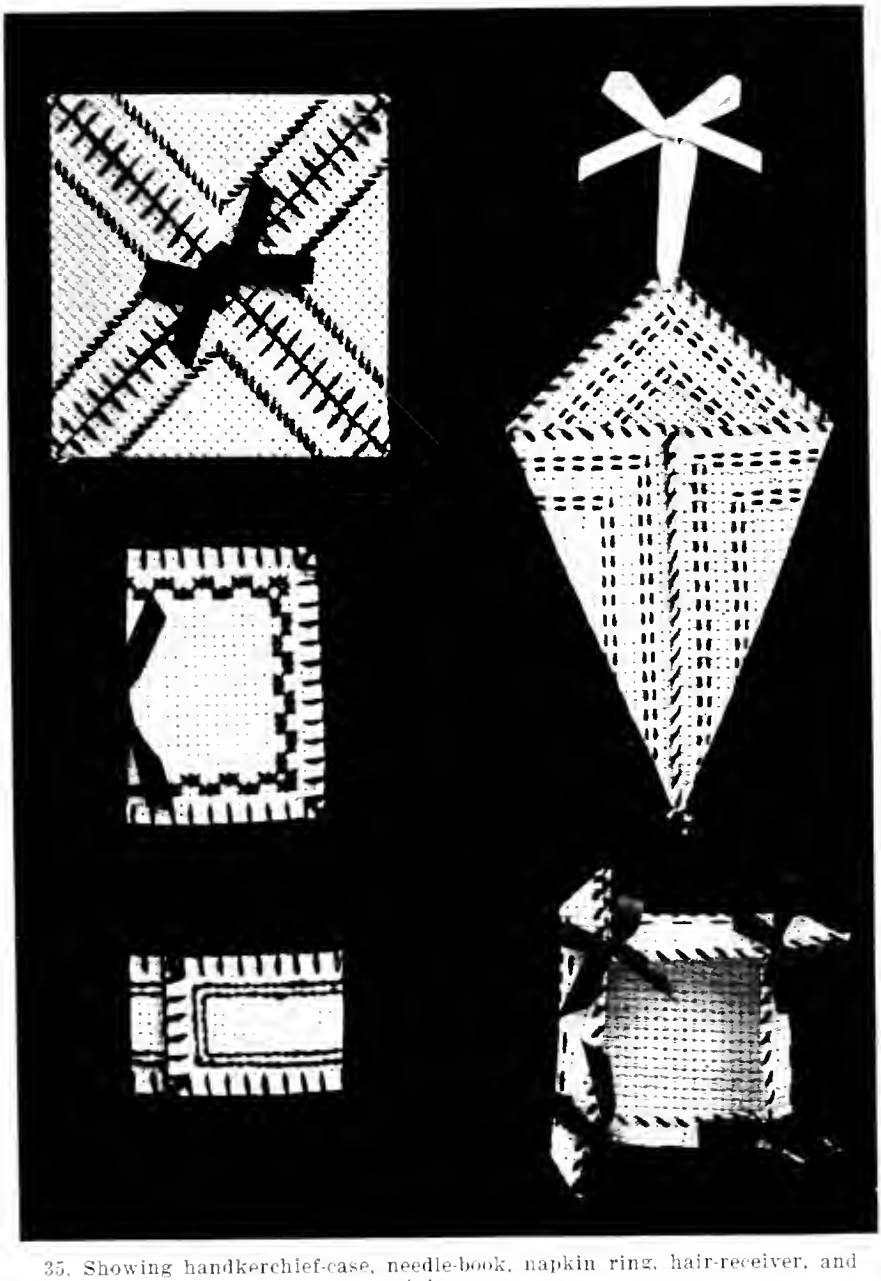
32. Designs for decorative purposes



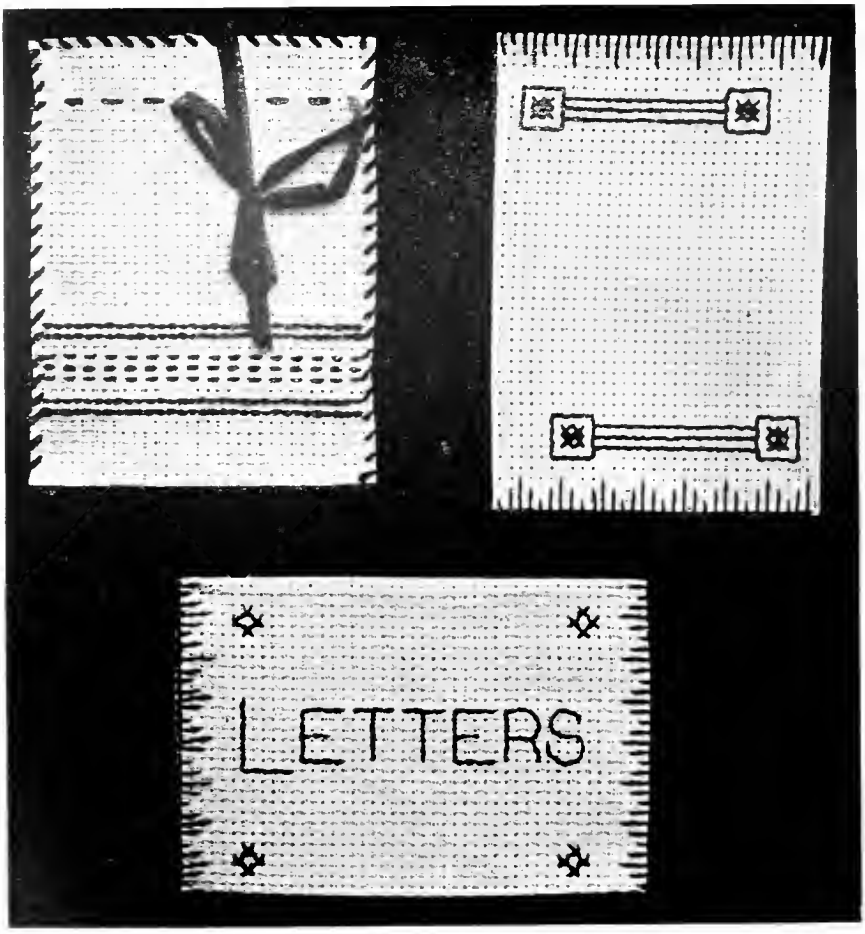
33. Designs for decorative purposes



34. Mats



35. Showing handkerchief-case, needle-book, napkin ring, hair-receiver, and trinket-case



26. Showing bag, book cover, and letter-case

37. Blotter

FORM II

USE OF TOOLS

1. *Threading an ordinary needle.*—Thread the needle from the end which hangs from the spool, as the thread will not be so apt to knot and kink. Hold the needle between the thumb and first finger of the left hand, having the eye about one-half inch above. Hold the thread between the thumb and first finger of the right hand and twist the end into a sharp point. Bringing the needle and thread as close to the eye as necessary, place the end of the thread through the eye of the needle. Pull the thread through. Always break the thread from the spool and do not wet the thread in the mouth.

2. *Size of needle and thread.*—The quality of the work will determine the number of thread to be used. Always use the finest needle possible.

3. *Making a knot.*—Wind the end of the thread around the first finger of the left hand. Crossing the thread, roll the first finger down the cushion of the thumb. Bring the second finger on the thumb and over the thread and lift the forefinger. With the nail of the second finger, pull the knot thus formed to the end of the thread with the right hand.

NOTE.—Each pupil should understand the construction of a knot and should be carefully taught the correct method of trying it. Insist on small, neat knots on the end of the thread.

4. *Use of Scissors.*—Hold the handle of the scissors with the thumb and second finger of the right hand, having the pointed blade downwards. Open the scissors wide, insert the cloth between the blades, and bring them together within a short distance of the points. Slip the scissors along and take another long, sweeping cut. Repeat this operation.

NOTE.—Short, jerky cuts lead to unsatisfactory work.

5. *Use of tape measure.*—The use of the tape measure should be understood by the pupils, so that they may make their own measurements. Have each pupil make a cardboard rule to familiarize her with the different dimensions. Emphasize the importance of accurate measurements.

6. *Use of emery ball.*—The emery ball is used to brighten or polish a needle when it does not go through the cloth easily, and to remove rust.

REVIEW OF STITCH-FORMS

In Form II particular attention should be paid to the *use* of each stitch-form. Insist on pupils beginning and fastening each stitch-form neatly and securely.

Suggestions:

1. Teach why a knot is used in basting and why it is put on the right side. Emphasize the importance of careful basting. Basting threads should be removed when the permanent sewing is finished.
2. Always remove basting threads and trim edges evenly before overcasting. Determine the depth of the stitch by the kind of cloth used.
3. Insist on careful basting before overhanding. Children are inclined to draw the thread too tightly and thus pucker the cloth. If the stitch

is taken too deeply, a ridge on the seam will be made. Overhanding may be done on either the right or the wrong side.

4. In blanket-stitching the use of the article will determine the depth of the stitches and the distance between them.
5. When working cross-stitch on ordinary cloth, baste a piece of scrim or canvas over the part to be worked. After working the pattern, remove bastings, and draw out the threads of the scrim or canvas.

More Advanced Stitch-forms

Suggestions:

1. Although the form of hemming has been practised on canvas, yet beginners experience much difficulty in working this stitch-form on finer material. See that the needle is inserted in front of the thread and not too far from the hem. Particular attention should be paid to the position of the needle, in order that the slant of the stitches may be uniform. As little cloth as possible should be taken on the needle.
2. In chain-stitch and lazy daisy stitch the thread should not be drawn too tightly.

CLOTH

Definition.—Cloth is a fabric made of two sets of threads by the process of weaving.

Threads:

1. Warp threads—
   (1) The foundation threads which are first put on the loom.
   (2) They run lengthwise and are usually straighter and stronger than the woof.
2. Woof thread—
   (1) One continuous thread which is woven over and under into the warp threads and at right angles to them.
   (2) It runs crosswise.

Kinds of cloth:

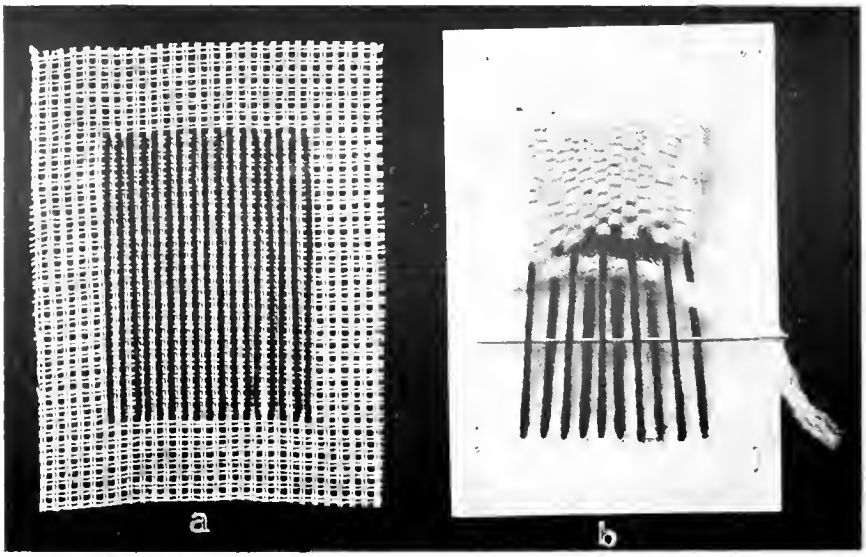
1. Cotton—bleached and unbleached cotton, nainsook, gingham, print, muslin, etc.
2. Woollen—flannel, cashmere, serge, etc.
3. Linen—canvas, linen lawn, etc.
4. Silk—silk, satin, velvets.
5. Union cloth.

Suggestions:

In studying cloth, use a piece of coarse canvas to illustrate the warp and woof threads and the way in which they are woven. Show samples of different kinds of cloth.

Discuss with the pupils the origin of weaving, showing how it has developed, and then have each weave a piece of cloth. Each pupil should prepare her own weaving card, using a piece of cardboard 2¼in. x 3¼in. Mark a point ½in. from each side and ¾in. from the top edge. Draw a line joining these two

points and on this line prick holes $\frac{1}{8}$ in. apart. Mark the opposite end of the cardboard in a similar way, being careful to have the holes directly opposite each other. Thread a coarse needle with bright-coloured wool and make a knot on the end. Bring the thread up through the lower right-hand hole and carry it across the card to the opposite hole. Insert all the warp threads in a similar way, having short threads on the wrong side. With a long, coarse needle, weave in the woof thread, alternately passing over and under the warp threads. Each time in turning, be careful to leave a short loop and do not draw the thread too tightly. Push the woof threads closely together to make the cloth firm. Coarse canvas may be substituted for the weaving card.



38. (*a*) Showing insertion of warp threads on canvas, and (*b*) showing process of weaving on cardboard

Tearing Cloth

Method of tearing cloth:

Mark the starting point and from this cut in a short distance by a thread. Hold the two corners of the cut firmly between the thumb and first finger of each hand. Rolling the two edges of the cloth away from each other, tear with a quick, even, outward motion of the wrists.

Ways of tearing cloth:

1. Straight with the warp—when the woof thread is broken between two warp threads.
2. Straight with the woof—when the warp threads are broken between two lines of woof.

Suggestion:

Give pupils practice in tearing cloth straight with the warp and woof.

Observe that:

1. Some cloths tear readily—firmly woven cloth, unless the threads are very heavy, as for example, prints.
2. Some cloths tear only one way—cashmere.
3. Some cloths do not tear either way—serge.
4. Tearing sometimes pulls cloth out of shape, but it can be drawn into place again by stretching on the bias.

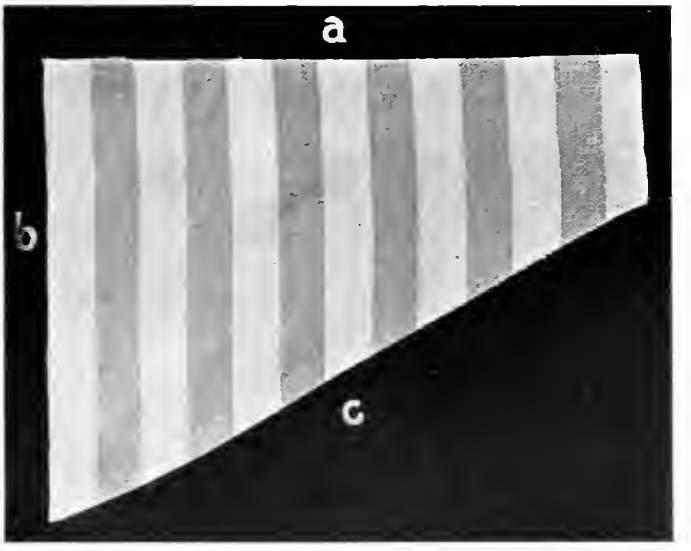
Cutting Cloth

Ways of cutting cloth:

1. Straight with the warp—cuts the woof thread.
2. Straight with the woof—cuts the warp thread.
3. Bias—cuts both warp and woof threads.

Methods (see page 50) for "Use of Scissors".

1. To cut straight with the warp or woof.—Cut straight along a thread of the cloth. When the material is striped or checked, the threads are easily seen, and it is not difficult to cut on a straight line. If the threads are not easily seen, draw out a thread and cut along this line. If the material is very fine, fold the cloth where it is to be cut, crease, and cut along the crease.
2. To cut bias.—Cut on a slanting line across both the warp and woof threads.



39. (*a*) Showing cloth cut straight with woof, (*b*) showing cloth cut straight with warp, (*c*) showing a bias cut

Suggestions:

Before allowing the pupils to cut cloth, they should have considerable practice in cutting paper. Give them old magazines and papers and have them cut out pictures. In this way they become accustomed to using the scissors. When they can handle the scissors skilfully, they should have practice in cutting cloth.

Folding and Creasing Cloth

Method:

Turn one part of the material over another. Hold the double layer thus formed between the thumb and first finger of each hand, and firmly press the new edge with the thumb nail and cushion of the first finger, until a sharp edge is made.

Suggestions:

Have the pupils practise folding and creasing on paper. Then teach creasing on a lengthwise piece of cloth, as it will not stretch.

Cloth Edges

Kinds:

1. Raw edges—made by tearing or cutting cloth.
2. Folded edges—made by doubling one part of the cloth over another.
3. Selvedge—the finished edge made in weaving by the woof thread turning round the outer warp threads. It runs lengthwise and cannot be ravelled.

Suggestion:

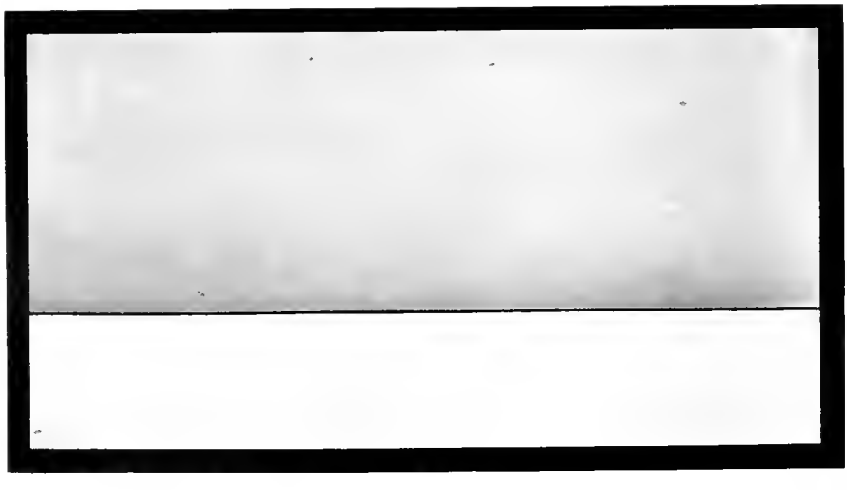
See that pupils can distinguish the different kinds of edges.

Cutting Out Simple Patterns

It is desirable to have the pupils cut the articles which they are to make. They should have a correct paper pattern before beginning to cut. Place the material on the table and lay the pattern on in such a way as to economize cloth. Pin in place and cut the cloth on a line with the pattern.

FOLDS

Definition.—A fold is made by turning one part of the cloth over another part so as to have two layers and a new edge.



40. A fold

Use:

1. To strengthen an edge.
2. To get rid of a raw edge.

Method:

1. Trim the edge of the cloth.
2. Turn over the cloth the required width of the fold.
3. Crease the folded edge.

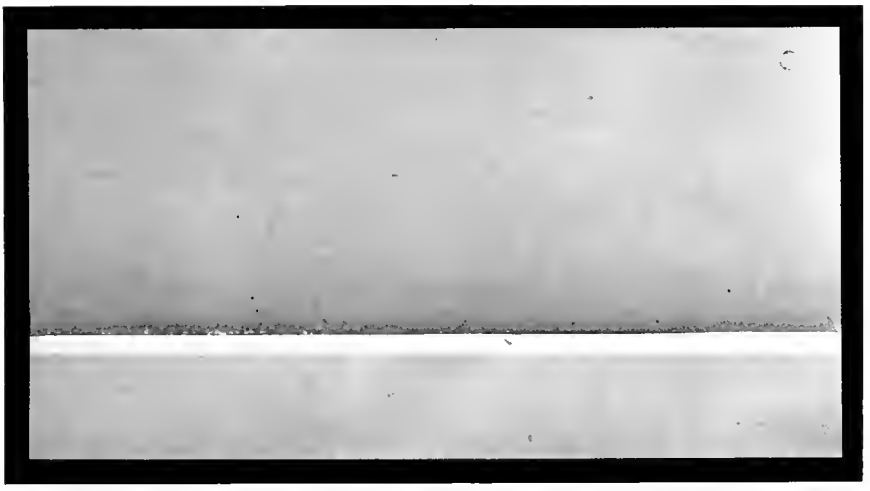
Application—doll's blanket, comforter, iron-holder, handkerchief-case.

Suggestion:

Give pupils practice in turning folds of different widths, first on paper, then on cloth.

HEMS

Definition.—A hem is a finish made by folding an edge of cloth twice in the same direction and sewing it down to the body of the cloth.



41. Showing how to fold a hem

Kinds:

1. Plain hems.
2. Hemstitched hems.
3. French or napery hems.
4. Flannel hems.

Use:

To finish raw edges.

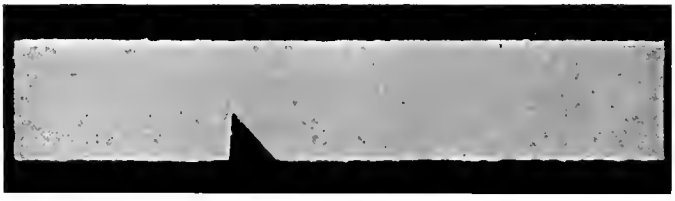
Method of making plain hems:

1. Trim the edge of the cloth neatly.
2. Turn a narrow fold to the wrong side and crease the folded edge.
3. Turn a second fold the desired width of the hem, in the same direction, and crease.
4. Baste near the first folded edge.
5. Sew permanently to the body of the cloth, using hemming stitch-form.
6. Remove bastings.

Application—doll's blanket, apron, bag, pillow-case, dish towels.

Suggestions:

Have the pupils make a gauge to use as a guide in measuring. A tape measure or a piece of cardboard cut the correct width will serve the purpose.



42. A gauge

Give the pupils practice in turning hems of different widths on paper. Always finish turning the first fold before beginning to turn the second. The first fold is narrow, the width depending on the kind of material. It should be deep enough to prevent fraying. Illustrate this by showing samples of different materials. Emphasize the importance of turning the first fold straight and even. The depth of the second fold depends upon the desired width of the hem, but must be deep enough to inclose the first fold.

Insist on careful, even basting. If the cloth is heavy or does not crease easily, have the pupils baste down the first narrow fold, as well as the second fold. If the hem is very wide, both the upper and lower edges should be basted.

A hem should be begun and finished by overhanding the ends. Always match stripes when turning a hem.

SEAMS—Plain

Definition.—A seam is the junction of two pieces of cloth, or two parts of the same piece, at or near the edge.

Use:

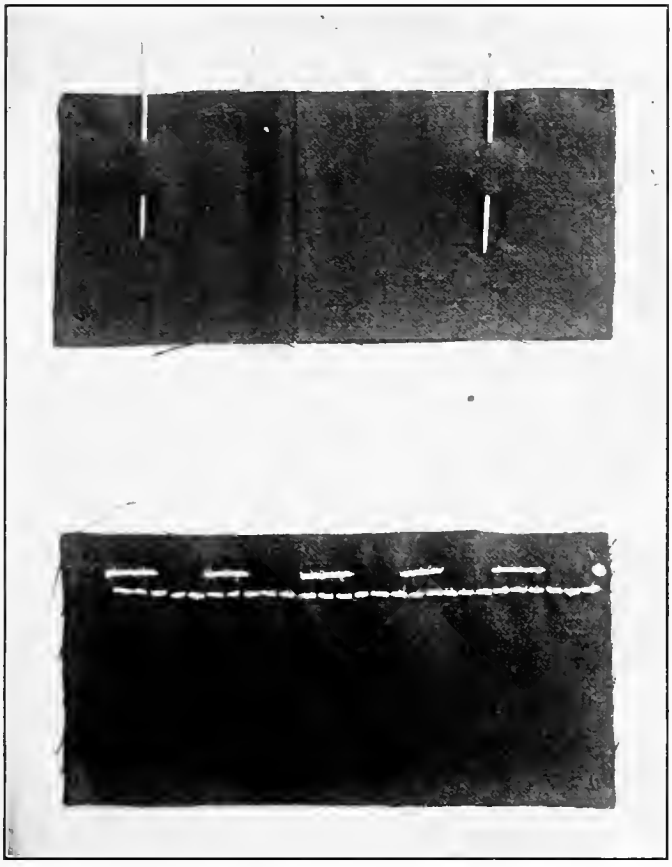
To fasten together two or more pieces of cloth.

Width of seam:

1. The distance between the edge of the cloth and the sewing line.
2. It must be wide enough to be flat when the seam is pressed open or to one side.

Method:

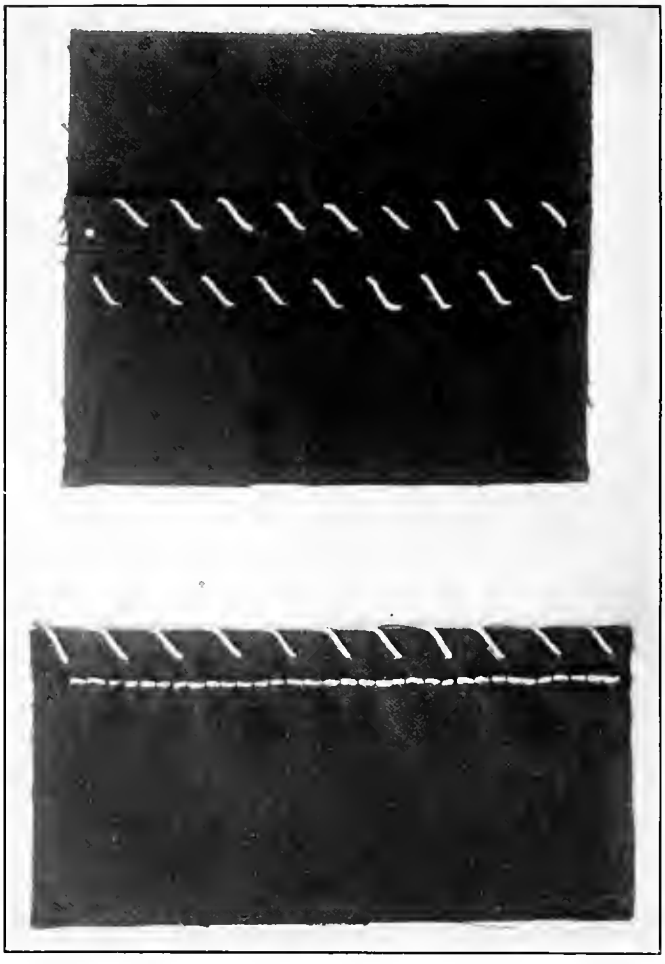
1. Place the right sides of the two pieces of cloth together, with the raw edges even.
2. Pin in place, having the pins at right angles to the sewing line, and the head above the edge.
3. Baste just below or just above the sewing line, making the width of the seam enough to let it lie flat when pressed open.
4. Put in the permanent sewing.
5. Remove the bastings.



43. Showing method for plain seam

Ways of finishing seams:

1. Press the seam open and overcast each edge.
2. Press the seam flat to one side and overcast both edges together.



44. Showing how to finish a plain seam

Application—laundry-bag, pillow.

Suggestions:

When basting seams, stripes and checks should match exactly. The seams should be sewed before a hem is laid. The stitch-forms used when putting in the permanent sewing will depend upon the character of the cloth and the strain it will have to bear. Show examples of finished seams. Have the pupils give several examples of suitable placing of seams. Lead them to tell why it is necessary to finish seams.

Overhanded Seam

Description:

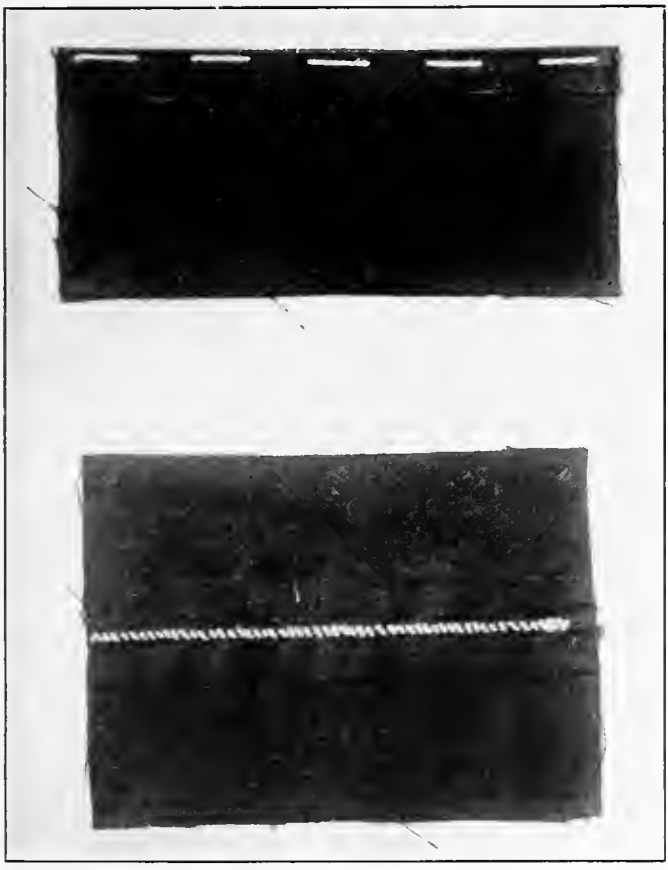
1. A strong, flat seam.
2. The sewing is almost invisible.

Use:

To join two selvedges or folded edges together.

Method:

1. To sew folded edges together, turn a quarter-inch fold to the wrong side on each edge of the cloth.
2. Place the right sides of the cloth together, having the selvedge or folded edges even.
3. Pin and baste near the edge.
4. Overhand the two edges together.
5. Remove bastings and open the seam.
6. Press it with thumb nail until it is flat.



45. Overhanded seam

Application—handkerchief-case, pillow-case, sheet, pin-cushion.

Joining Tape Ends

Method:

1. Turn a narrow fold on one end of the tape to the wrong side, and on the other end of the tape to the right side.
2. Slip one fold under the other and hem down the folded edges.

Application—tape of bag.

Application of Principles (Form II)

I. Needle-book (see illustration No. 46).
Materials—circular pattern $2\frac{1}{2}$ in. in diameter, cream flannel 3 in. x 6 in., coloured flannel 3 in. x 6 in., San silk, $\frac{1}{4}$ yd. baby ribbon.
Principles applied—cutting out simple patterns, blanket-stitching.

II. Pen-wiper (see illustration No. 46).
Materials—square patterns $2\frac{1}{4}$ in. x $2\frac{1}{2}$ in. and $2\frac{3}{4}$ in. in diameter, dark coloured flannel or felt, San silk, 8 in. baby ribbon.
Principles applied—cutting out simple patterns, blanket-stitching.

III. Pencil-case (see illustration No. 46).
Materials—paper pattern; flannel or felt $2\frac{1}{2}$ in. x 13 in., San silk.
Principles applied—cutting out simple patterns, blanket-stitching (long and short), even basting.

IV. Pin-wheel (see illustration No. 48).
Materials—circular pattern 3 in. in diameter, two circular pieces cardboard $2\frac{1}{2}$ in. in diameter, sheet wadding 3 in. x 6 in., Holland linen 3 in. x 6 in., San silk, coarse thread, $\frac{1}{2}$ yd. baby ribbon.
Principles applied—cutting out simple patterns, running, lazy daisy stitch, gathering, overhanding.

Note.—Other stitch-forms may be used for decorative purposes.

V. Doily (see illustration No. 47).
Materials—heavy scrim or coarse linen 7 in. square, San silk.
Principles applied—blanket-stitching, even basting, running.

VI. Duster (see illustration No. 47).
Materials—cheesecloth 18 in. square, red cotton thread.
Principles applied—hems, even basting, running.

VII. Doll's blanket (see illustration No. 47).
Materials—white flannelette 8 in. x 10 in., San silk, cotton thread No. 50.
Principles applied—folds, hems, even basting, blanket-stitching, hemming.

VIII. Doll's comforter (see illustration No. 47).
Materials—cream mull or cheesecloth $8\frac{1}{2}$ in. x 21 in., sheet wadding $7\frac{1}{2}$ in. x 10 in., San silk, cotton thread No. 50.
Principles applied—folds, even basting, blanket-stitching, running.

IX. Apron without band (see illustration No. 48).
Materials—cross-bar muslin 6 in. x $7\frac{1}{2}$ in., white thread No. 70, $\frac{3}{8}$ yd. baby ribbon.
Principles applied—hems, casing, even basting, hemming, overhanding, running.

X. Iron-holder (see illustration No. 19).
Materials—sheet wadding 5 in. square, two pieces blue drill 6 in. square, San silk, coarse white thread; brass ring.
Principles applied—folds, even basting, overcasting.

XI. Bag (see illustration No. 18).
Materials—linen or drill 5½ in. x 16 in., ½ yd. ribbon or tape, thread No. 60, San silk.
Principles applied—plain stitched seam, hems, casing, even basting, overcasting, running, hemming, overhanding.

Observe that:
Any stitch-forms may be used for the decoration of the bag.

XII. Handkerchief-case (see illustration No. 49).
Materials—coarse linen 5½ in. x 14 in., San silk, white thread No. 40, linen coloured thread No. 40.
Principles applied—hems, overhanded seam, overcasting, chain-stitch, cross-stitch.

XIII. Pillow (see illustration No. 49).
Materials—striped print 5½ in. warp x 7½ in. woof, cotton batting, white thread No. 50.
Principles applied—overhanded seam, basting.

XIV. Pillow-case (see illustration No. 49).
Materials—soft cotton, 7 in. warp x 8½ in. woof, white thread No. 70.
Principles applied—overhanded seams, hems, overcasting, basting.

Outline of Plan for Pin-wheel

Materials—Holland linen, sheet wadding, baby ribbon, thread, San silk, cardboard, pins.
Size of finished article—2½ in. in diameter.
Pattern.—To cut the pattern, draw a circle three inches in diameter, and cut on the line.

Pieces required:
1. Two pieces linen the same size and shape as the pattern.
2. Two pieces sheet wadding the same size and shape as the pattern.
3. Two pieces cardboard, 2½ in. in diameter.
4. One piece baby ribbon, ½ yd. in length.

Making:
1. Work a design on the right side of one piece of linen.
2. Place one piece of sheet wadding on the wrong side of each piece of linen, having the edges even; baste near the edge.
3. Insert a gathering thread one quarter of an inch from the edge of each piece.
4. Place a piece of cardboard on the centre of each piece of wadding.

5. Draw up the gathering thread tightly and fasten securely. Be careful that the linen lies smoothly and firmly over the cardboard.
6. Make a loop and bow out of the ribbon and attach to the right side of one piece.
7. Place the two pieces together, having the edges even and the raw edges inclosed.
8. Overhand the two edges together, using the coloured San silk.
9. Arrange pins in the edge, as desired.

LESSONS ON FOLDS AND HEMS

An Outline for the Series

I. Conditions:
1. Class—Junior II.
2. Subject—the making of a doll's blanket.
3. Time limit—approximately five or six lessons of one-half hour each.
4. Previous knowledge—folding and creasing cloth, basting, running, blanket-stitch, etc.

II. Pupil's aim—to make a doll's blanket.

III. Teacher's aim—to teach hemming and how to fold a hem accurately; how to make a doll's blanket; and incidentally to train the pupils in careful thinking, neatness, cleanliness, and accuracy.

IV. Preparation:
1. Materials for each pupil—cardboard, kindergarten squares of paper, practice piece gingham, flannelette 8 in. x 10 in., white thread No. 50, coloured sil cotton, coloured basting thread.
2. Necessary tools—needles, pins, thimbles, scissors, tape measures.
3. Illustrative material—samples of folds and hems of various widths, finished blanket, samples of soft and firm cloth, demonstration cloth.

LESSON NO. I

1. Introduction:
(1) Review.—What article have you just completed? What stitch-forms were used in making this doily? Why was blanket-stitch used? On what other articles do we frequently see blanket-stitch? Why is it used on a blanket?
(2) Introduce new lesson.—To-day you are going to learn how to make a doll's blanket. What kind of cloth is used in making large blankets? Why is flannel or flannelette used?
3. Examination of finished article:
(1) Materials.—What materials are used?
(2) Size.—Have a pupil measure blanket to find size of finished article. Write dimensions on black-board.
(3) Stitch-forms.—How many stitch-forms are used? Which have you already practised? Write name of new stitch-form on black-board.
(4) Other principles applied.—How are the ends of blankets finished? How are the sides finished? (Several pupils will know the name "hem".)

4. Study of hems:
   (1) Method of turning a hem.—Show finished fold and hem. How is a fold made? What is the difference between this fold and this hem? How may we hold folds in place?
   (2) First fold.—Which is the more important fold? Why? How wide should the first fold be?
   (3) Second fold.—How wide should the second fold be? How may we turn it accurately? Suggest different ways of measuring.

5. Distribution of work and necessary materials.

6. Making a gauge. Teach the pupils how to make a gauge from cardboard and have each pupil make one.

7. Tidy tables and put away work.

8. Collect boxes.

LESSON NO. II

Practice in folding hems:

Have the pupils fold hems of different widths, first on paper, then on different kinds of cloth, showing that it is sometimes necessary to baste folds.

LESSON NO. III

Study of hemming:

(1) Have the pupils examine sample of hemming, and question them regarding the appearance of the stitch and space.
(2) By means of the demonstration cloth and the black-board, teach the appearance of a line of hemming, the positions of the hand, cloth, and needle, the beginning, the method of taking the stitch, and the fastening.

Practice of hemming:

(1) Under the teacher's direction, have the pupils take several hemming stitches.
(2) Inspect work and correct general mistakes.

LESSON NO. IV

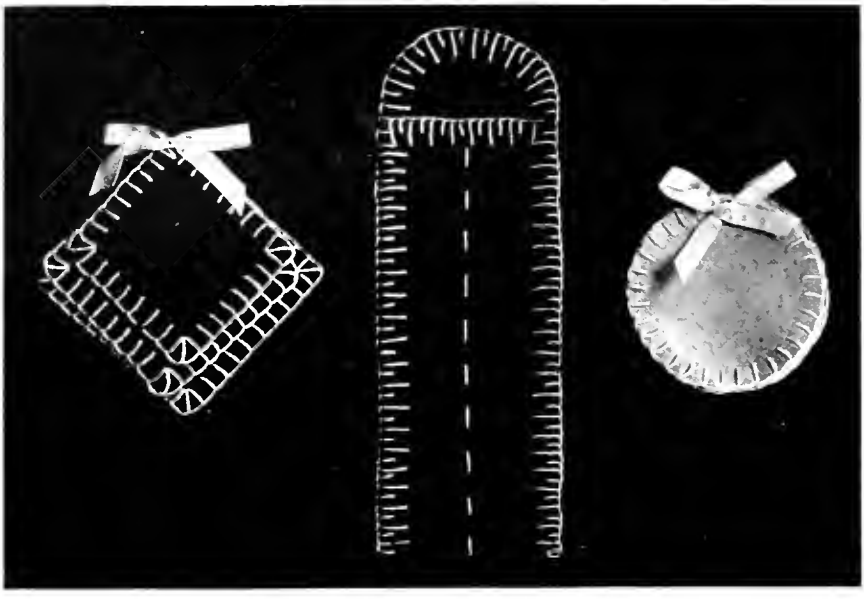
Cutting blankets:

(1) Size of finished blanket.
(2) Width of folds and hems.—Have the pupils measure to determine the depth of the hems on the sides and the folds on the ends.
(3) Size of cloth to be cut.—Assist the pupils in calculating the amount of cloth to be cut for each blanket, allowing for folds and hems.

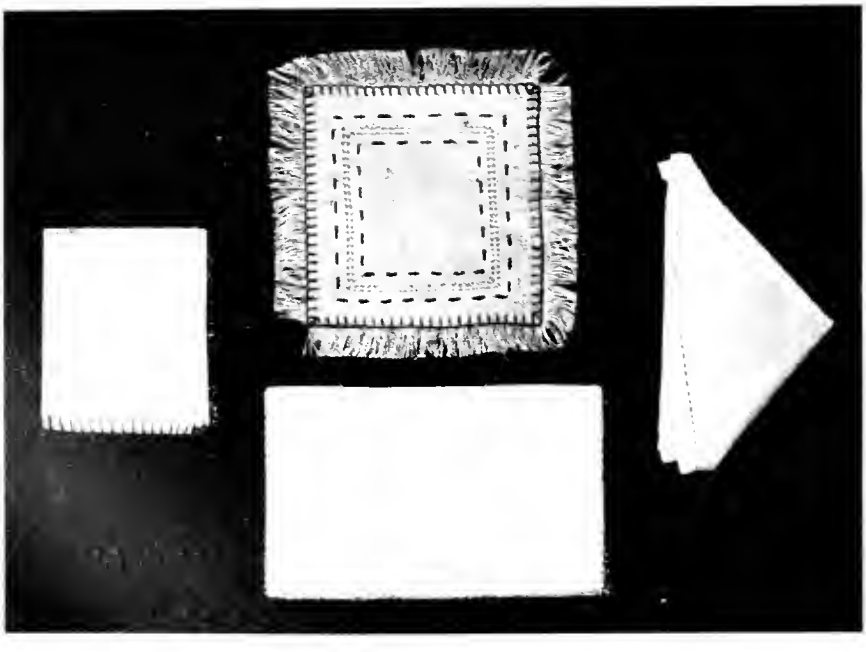
LESSONS NOS. V AND VI

Application of principles:

(1) Turn a quarter-inch hem on each side, basting each fold.
(2) Sew down each folded edge by hemming.
(3) Turn a three-eighth inch fold on each end and baste.
(4) Work each end with blanket stitch, each stitch being the depth of the fold.
(5) Remove all bastings.

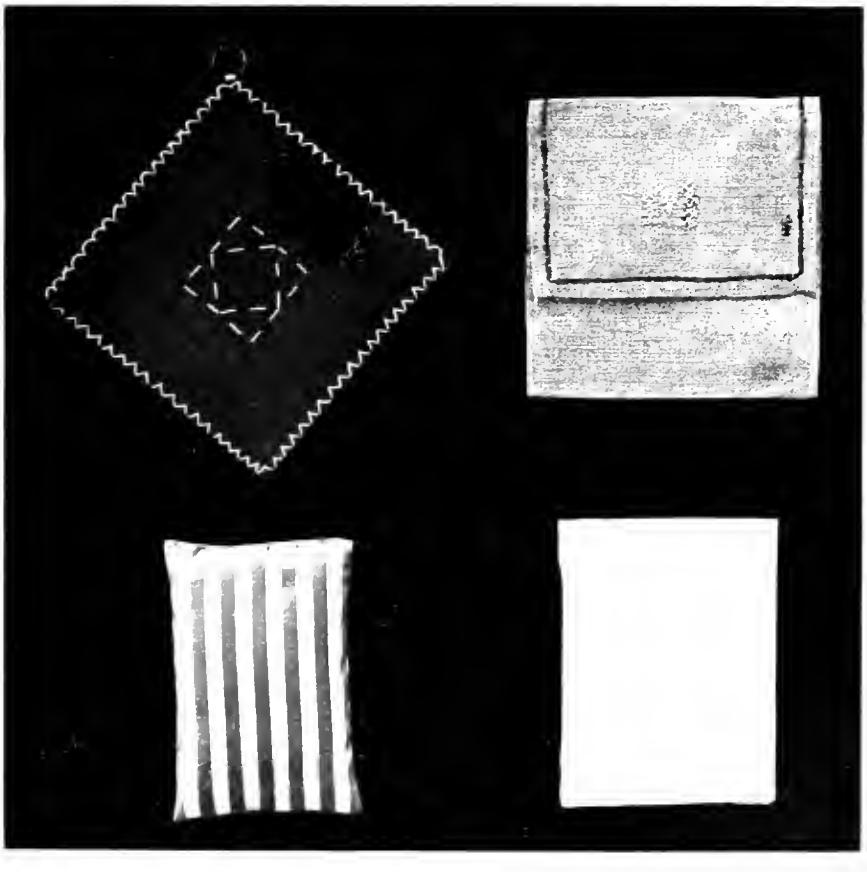


46. Showing pen-wiper, pencil-case, and needle-book



47. Showing doll's blanket, doily, doll's comforter, and duster

48. Showing apron, pin-wheel, and bag



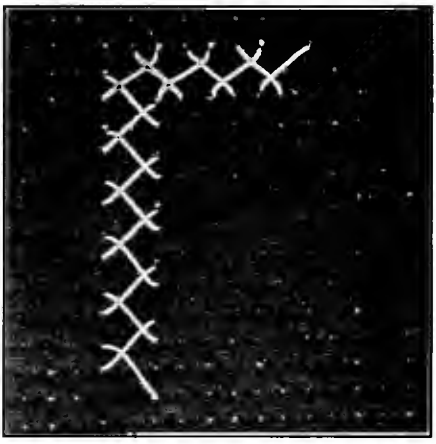
49. Showing iron-holder, handkerchief case, pillow, and pillow-case

FORM III

MORE ADVANCED STITCH-FORMS

Suggestions:

1. Teach hemstitching on scrim or coarse canvas, using coloured thread.
2. Teach button-hole stitch-form on a folded edge or on coarse canvas. The stitch is worked from right to left. As it is difficult to work it evenly, pupils will require much practice.
3. Herringbone should be first practised on coarse canvas or striped material. Begin at the bottom of the sewing line. In turning a corner, take a stitch at the left and insert the needle at the right as if to take another stitch. Turn material so that the sewing line on the new side will be at right angles to the first finger. Point the needle toward the chest and take a stitch in the usual way. Continue as before.

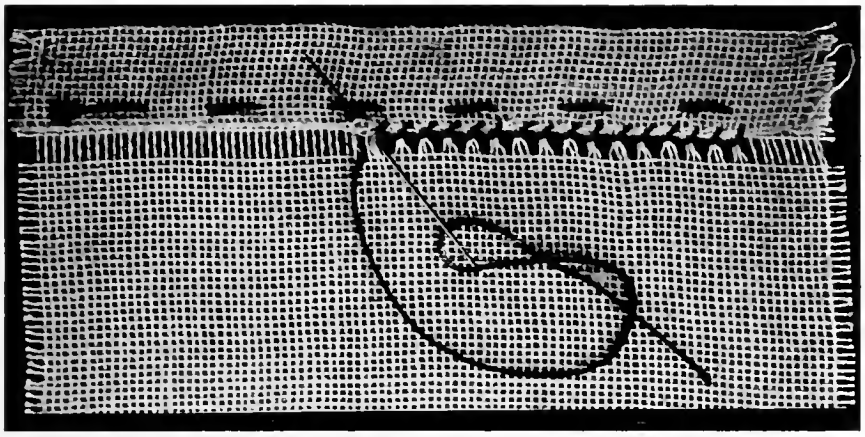


50. Showing how to turn a corner in herringbone

Hemstitched Hem

Method:

1. Trim the edge of the cloth neatly.
2. Draw out the threads:
   (1) Decide on the exact width of the hem when finished.
   (2) Measure twice the width of the hem, plus the width of the first fold from the edge of the cloth, and insert a pin.
   (3) From this point, carefully draw out several threads parallel to the edge of the cloth. The number will depend upon the coarseness of the cloth.
3. Lay the hem.—Fold the hem so that the first folded edge is on a line with the edge of the drawn threads.
4. Sew the hem:
   (1) Carefully baste the hem in position.
   (2) Hemstitch according to rule for hemstitching. (See page 29.)
5. Remove bastings.



51. Hemstitched hem

Application—towels, handkerchiefs, table runners, child's bib.
Suggestions:

Pick out the first thread with the point of the needle. Draw it the entire length of the cloth before beginning to draw the other threads.

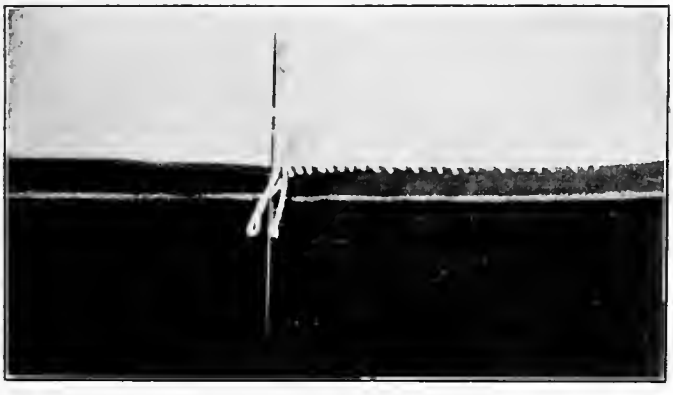
French Hem

Use:

Used for hems of table linen because the stitches are stronger and less conspicuous than in ordinary hemming.

Method:

1. Trim the edges of the cloth neatly.
2. Turn a narrow hem to the wrong side of the cloth and baste in position, if necessary.
3. Turn the hem back to the right side and crease the cloth so that the crease thus formed is even with the first folded edge of the hem.
4. Holding the hem toward you, overhand the two edges together.
5. Remove bastings, turn the hem up, and press with thumb nail until it is flat.



52. French hem

Application—towel, table napkin.

Suggestion:

Have pupils practise turning a French hem first on paper. The damask or linen may be cut straight by drawing out a thread of the cloth and cutting along the line thus formed.

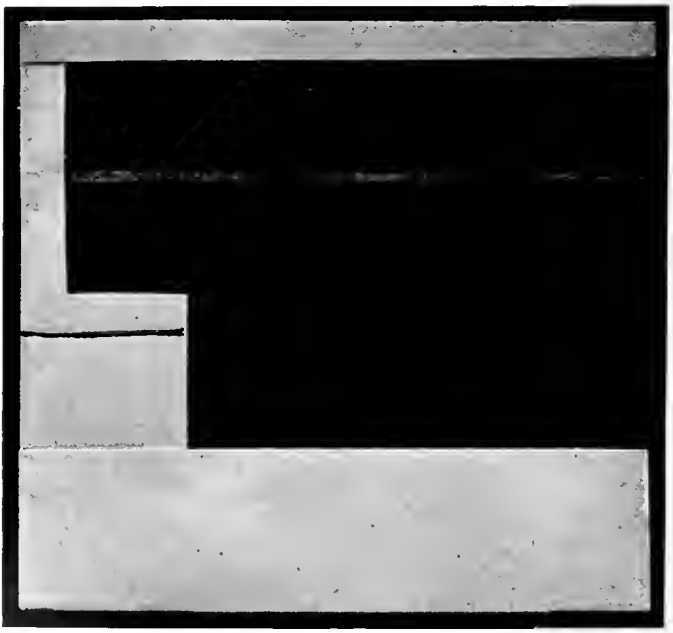
Square Cut Corners

Use:

1. To make a corner less bulky.
2. For hemstitched corners.

Method:

1. Fold the wide hem on each side of the corner very accurately.
2. Draw a line on the second fold of the under hem exactly where the first folded edge of the upper hem crosses it.
3. Open up the upper hem, and cut away, from the second fold of the under hem, an oblong the width of the first fold inside the line and the second folded edge.
4. Re-fold the upper hem into place.



53. Square cut corners

Application—shirt-waist protector, lining for bureau drawers.

Suggestion:

Have pupils practise cutting square cut corners, first on paper, then on cloth. Illustrate on black-board.

Gathering

Definition.—Gathering is drawing up cloth on a thread in order to fasten it into a smaller space.

Use:

To spread the fulness of the cloth as desired or to join a full part to a straight piece.

Kinds:

1. Plain gathering.
2. Double gathering or gauging.

Description of plain gathering:

1. Only one gathering thread is used.
2. Each gather requires stroking.
3. Used chiefly on cloth which creases easily, for example, cotton and linen fabrics.

54. Plain gathering.

Method of plain gathering:

1. Use a strong single thread longer than the space to be gathered.
2. Trim the edge of the cloth neatly.
3. If the space to be gathered is long, divide it into two, four, or eight parts, marking each part by a small notch cut in the edge.
4. Make a crease to guide the gathering thread.
5. Insert the gathering thread, using the gathering stitch-form. (See page 23.) If necessary, use a new gathering thread for each section.
6. Slip the needle from the thread and make a knot on the end of the thread.
7. Draw up the material on the thread.

Application—apron, cooking-cap.

Suggestions:

Show finished articles that are gathered, and develop from the pupils the use and method. Teach gathering stitch-form, comparing it with running.

Stroking

Use:

To make the gathers lie flat in the form of little plaits.

Method:

1. Insert a pin in the edge of the cloth at right angles to the last stitch.
2. Draw the cloth on the thread closely, but not tightly, and wind the thread under and over the pin in the form of a figure 8.
3. Hold the cloth as in hemming, except that the bulk of cloth is above the hand, having the thumb over the pin just below the gathering thread.
4. Place a coarse needle under each space thread, draw this stroking needle downwards, and push each gather back under the thumb in the form of a little plait.
5. Keep each plait pressed under the thumb while the following gathers are being stroked.

55. Stroking

Application—apron, cooking-cap.

Suggestions:

It may be necessary to lay the upper part of the gathers in the same way. Show two gathered pieces, one that has been stroked, and the other that has not been stroked. Then have the pupils tell the difference between them, and explain the reason for stroking. Have them tell why the space thread is twice as long as the stitch.

Bands

Definition.—A band is a straight piece of cloth sewed to a garment in order to strengthen and cover a raw edge or to hold fulness in place.

Kinds:

1. Stitched band.
2. Hemmed band.
3. Overhanded band.

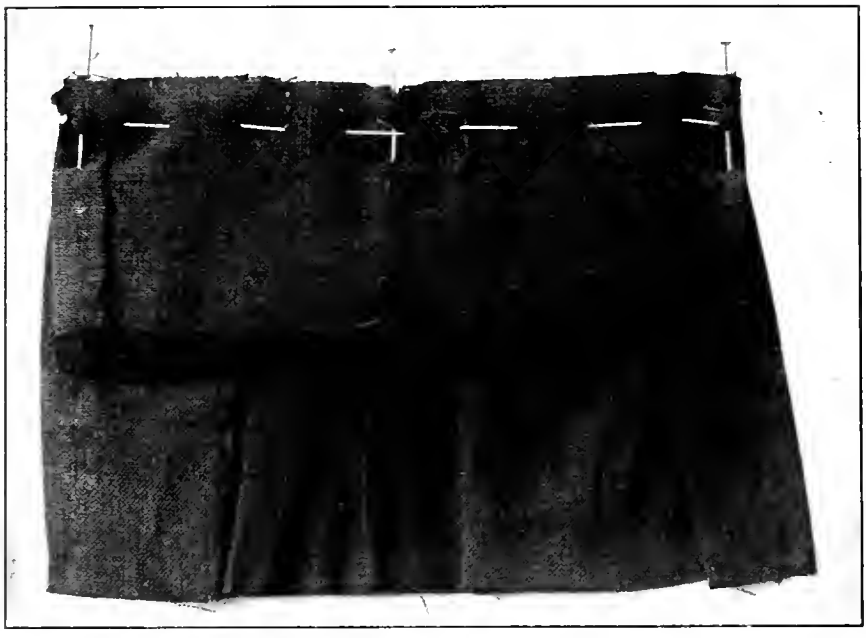
Preparation of band:

1. Decide on the finished width and length of the band.
2. Cut out the band, allowing for folds and overlapping.
3. Mark the middle of each long edge by cutting a small notch.
4. Cut off each corner of the band ¼ in. deep, to avoid bulkiness when folded.
5. Turn ¼ inch fold to the wrong side on all edges.
6. Fold with the raw edges inside and the long edges even.

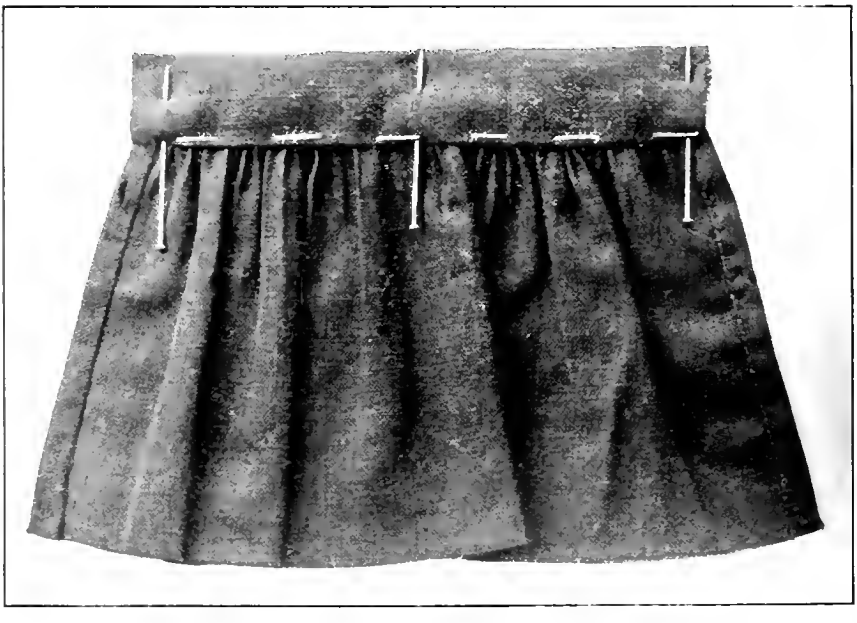
56. Showing preparation of band

Method of sewing on a stitched band:

1. Loosen the gathering thread.
2. Unfold the band and open the fold of one long edge.
3. Place the right sides of the band and the gathered piece together, having the gathered edge and the raw edge of the band even.
4. Pin the band in place at the middle and at each end.
5. Draw up the gathering thread so that it is the same length as the band and fasten by winding it over and under the pin.
6. Spread the gathers as desired and baste a little above the gathering thread.
7. Stitch just below the gathering thread, taking one gather at a time, and remove the pins as you come to them.
8. Fasten gathering thread and remove bastings.
9. Turn up the band and fold it over so that the folded edge just covers the line of stitching.
10. Pin the middle of the folded edge to the middle of the gathered piece. Pin the ends in place.
11. Baste the folded edge to the gathered piece.
12. Overhand each end and hem the folded edge to the gathered piece.



57. Showing stitched band ready for stitching



58. Showing hemmed band ready for hemming

Method of sewing on a hemmed band:

1. Insert a pin in the middle of each long edge of the band.
2. Loosen the gathering thread.
3. Holding the right side of the garment toward you, slip the gathered edge between the two long folded edges of the band.
4. Pin the middle of one edge of the band to the middle of the gathers directly over the gathering thread.
5. Pin the ends of the gathers inside the ends of the band.
6. Draw up the gathering thread so that it is the same length as the band and fasten by winding over and under the pin.
7. Spread the gathers as desired and baste the band on so that the gathering thread is covered.
8. Overhand each end and hem one edge of the band to the gathers, placing one stitch in each gather.
9. Hem the other edge of the band to the gathers in a similar way.
10. Remove bastings.

Application—apron, cooking-cap.

Suggestions:

A band cut straight with the warp is always stronger than one cut straight with the woof. The width of the band depends upon the place for which it is intended. Use the black-board to illustrate how a band is prepared. Have the pupils practise the preparation first on paper.

Button-holes

Definition.—A button-hole is a slit cut and worked in a garment to admit a button.

Use of button-hole stitch:

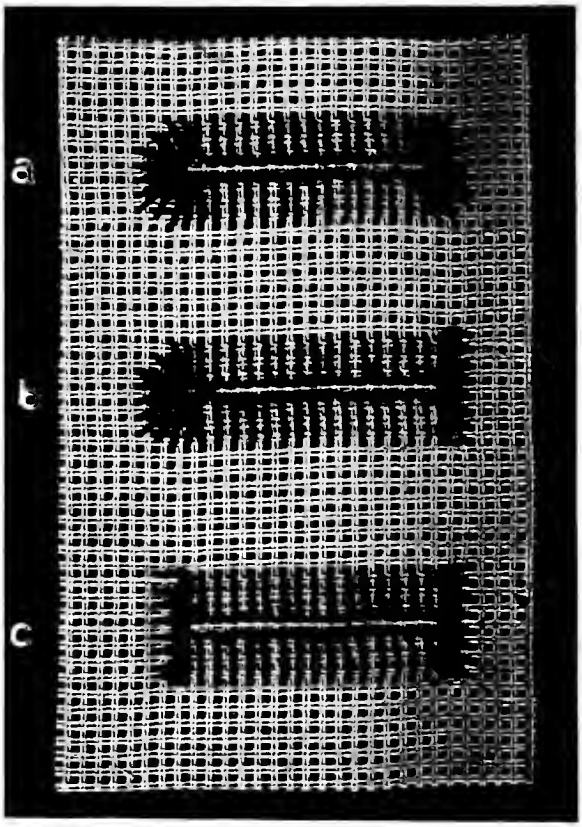
1. To prevent the edge of the slit stretching or ravelling.
2. To strengthen the slit and protect it from wearing.
3. To improve the appearance of the slit.

Kinds:

1. Round-end button-holes:
   (1) The ends are finished with stitches arranged like a fan.
   (2) Used chiefly for cuffs and shirt-fronts.

2. Single bar button-holes:
   (1) One end is finished like a round-end button-hole and the other by a straight bar.
   (2) Used chiefly for bands and dress waists.

3. Double bar button-holes:
   (1) Finished with a bar at each end that keeps the edges close together.
   (2) Used for the button-hole in the back of a collar.



59. (*a*) Showing round-end button-hole, (*b*) showing single bar button-hole, (*c*) showing double bar button-hole

Method:

1. Cutting:
   (1) Decide on the exact length of the slit and the distance it is to be from the edge. When finished, it should be long enough to allow the button to slip through easily, but no longer.
   (2) Mark the point at which each slit is to begin.
   (3) Cut the slit by a thread of the cloth. If button-hole scissors are used, adjust the screw attached to the scissors, in order to regulate the size of the button-hole.

2. Barring:
   (1) Bring the needle up through the cloth just below the end of the slit farthest from the edge of the garment.
   (2) Carry the thread along one side of the slit and take two small stitches across the other end of the slit and at right angles to it.
   (3) Carry the thread back along the other side of the slit and take two small stitches across the first end, thus bringing the needle back to the starting point.

3. Overcasting:
   (1) Overcast the edges of the slit, holding the bar threads in place.

60. Showing barring and overcasting of button-hole

4. Button-holing.—

(1) Round-end button-hole:

(*a*) Begin at the end of the slit farthest from the edge of the garment.

(*b*) Button-hole one edge, always keeping the under edge in sight. (See page 31 for button-hole stitch.)

(*c*) In turning, the end is worked around so that the stitches radiate from the slit end. In doing so, be careful to put in enough stitches to make the end correspond to the sides and to pull the purl tightly.

(*d*) Button-hole the other side and end in a similar way.

(*e*) Carry the thread down through the first purl and fasten firmly at the back.

(2) Single bar button-hole:

(*a*) Work similarly to the round-end button-hole, until you come to the second end.

(*b*) Take a stitch through the first purl to the bottom of the stitches on the other side.

(*c*) Take three stitches across the end of the button-hole, from the bottom of the stitches on one side to the bottom of the stitches on the other side, thus making a thread bar.

(*d*) Button-hole over the bar, taking in the cloth underneath and pulling the purls toward the slit. Make the stitches small and at right angles to the slit, but do not put in too many stitches.

(3) Double bar button-hole:

It is worked with a bar at each end, similar to the single bar button-hole.

Application—apron, cooking-cap, petticoat, drawers.

Suggestions:

1. Show garments on which button-holes are worked, and discuss their use, size, and position. Lead the pupils to tell why they are worked.
*2. The button-holes should be worked before sewing on the buttons. Mark the position where each slit is to be cut, indicating where each is to begin and end. A cardboard gauge may be used to mark the distance between each. Give the pupils practice in cutting and spacing on paper.
3. If the cloth is very heavy or easily ravelled, it is wise to postpone cutting until the place for the slit has been sewed around. If ordinary scissors are used, fold the material and cut with one movement. Have the pupils work an uncut button-hole.
4. Barring strengthens the slit and prevents it stretching. It is frequently omitted if the button-hole is cut straight with the threads of the cloth, but is always necessary if cut on the bias.
5. When overcasting, take as few stitches as are required on each side to prevent the loosening of threads. The overcasting is frequently omitted, but is necessary if the cloth has a tendency to ravel.
6. When possible, begin with a thread long enough to finish the button-hole. The depth of the stitch depends upon the kind of cloth. Be careful to keep the stitches the same depth all the way around.

Sewing on Buttons

Kinds:

1. Buttons with holes.
2. Buttons with shanks.

Method:

1. For buttons with holes.—
   (1) Mark the exact position where the centre of the button is to be placed.
   (2) Use a strong thread and as fine a needle as possible.
   (3) Put a knot on the thread and insert the needle down through the mark, leaving the knot on the right side. The thread may be fastened with a few small stitches.
   (4) Place the centre of the button directly over the knot and bring the needle and thread up through the button. Carry the thread across the button and draw the needle and thread through to the wrong side.
   (5) Slip a pin or coarse needle under the space thread and sew the button on, carrying the thread over the pin each time.
   (6) Bring the needle up between the cloth and the button close to the centre.
   (7) Remove the pin or coarse needle, raise the button, and wind the thread tightly around the button three or four times to form a thread neck or shank.
   (8) Carry the thread to the wrong side and fasten securely.

* Note.—Always be particular to have the space threads parallel with the warp or woof, or with both threads.

2. For buttons with shanks.—
   (1) Mark the exact position where the centre of the button is to be placed.
   (2) Use a strong thread.
   (3) Put a knot on the thread and carry the thread down through the mark, leaving the knot on the right side.
   (4) Place the centre of the shank over the knot at right angles to the edge of the cloth.
   (5) Holding the button with the left hand, overhand the shank to the cloth, having the stitches parallel to the edge of the cloth.
   (6) Carry the thread to the wrong side and fasten securely.

Application—apron, petticoat, drawers.

Suggestions:

1. Show cloth on which are sewed different kinds of buttons. Discuss with the pupils the kinds and methods of sewing.

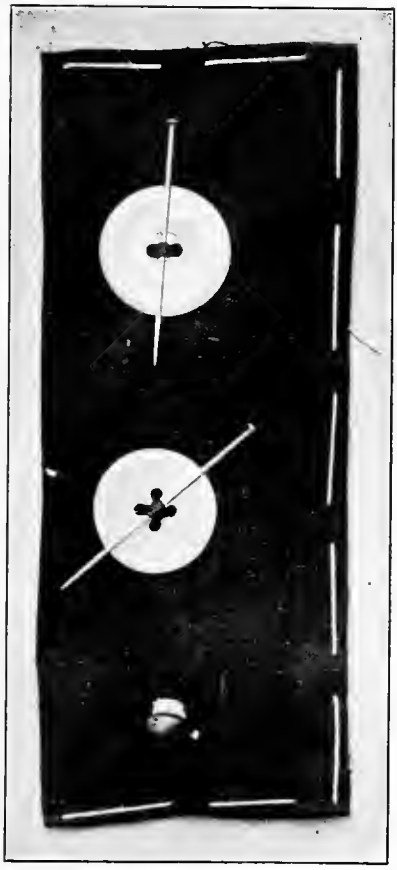
2. The knot is placed on the right side, so that it may be concealed by the button.

3. The pin is used to lengthen the space threads. See that the pupils use sufficient thread to sew the button on securely, and impress on them the importance of doing so.

4. The thread shank formed relieves the strain and allows the button to set smoothly.

5. In sewing on a two-holed button, the space threads should be at right angles to the edge, to avoid stretching the end of the button-hole. Illustrate on black-board.

6. In sewing on a shanked button, the space threads should be parallel to the edge, in order to bring the wear on the shank of the button. Illustrate on black-board.



61. Showing method of sewing on a two-holed button, a four-holed button, and a shanked button

French Seam

Description:

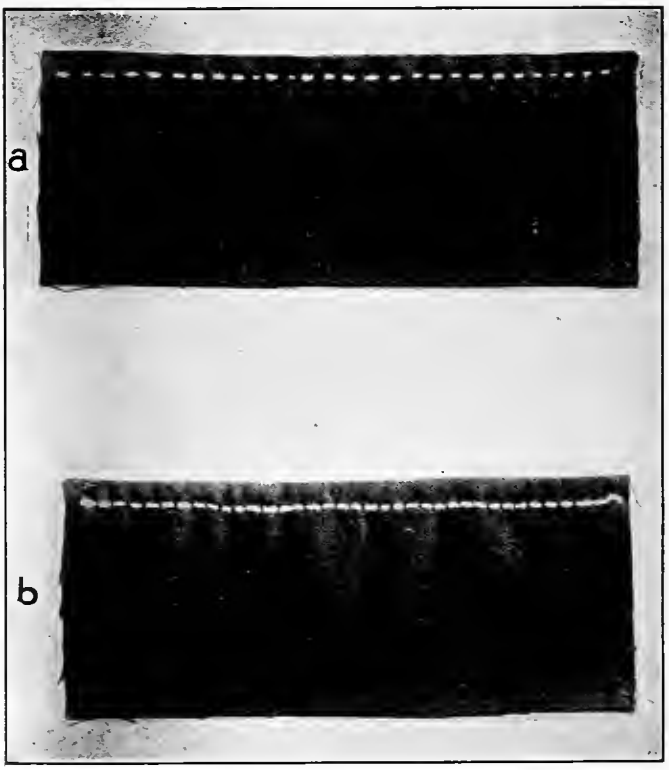
1. No raw edges are visible.
2. There are two lines of sewing, but no sewing is visible on the right side.
3. Bulky seam.

Use:

For seams on thin material and underwear.

Method:

1. Place the wrong sides of the cloth together with the seam edges even.
2. Pin in position and baste.
3. Sew as near the edge as possible with running.
4. Remove bastings and trim the raw edges carefully.
5. Open up the seam and press with the finger nail.
6. Fold, with the right sides together, exactly on the line of sewing, and crease it tightly.
7. Baste so that the raw edges are inclosed.
8. Sew just below the basting, the stitch-form used depending on the strain it will have to bear.



62. (*a*) Showing first line of sewing of French seam.
(*b*) showing second line of sewing

Application—sleevelets, work-bag.

Suggestions:

The first seam must be straight, the width of it depending upon the material. The second line of sewing bears the strain.

Use:

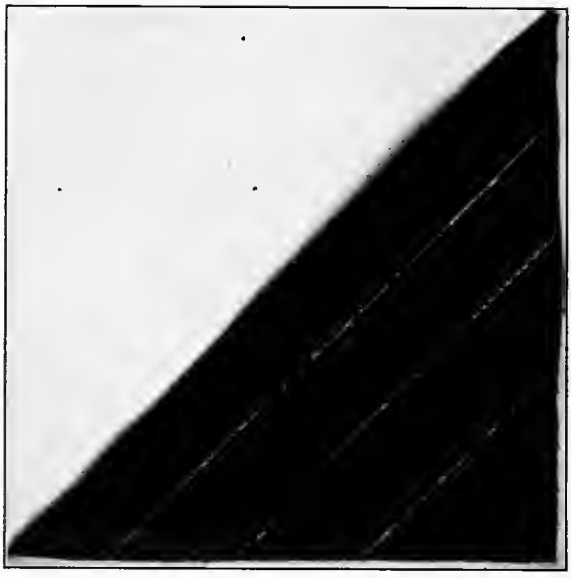
For facings and bindings where a straight piece would have to be puckered in order to lie smoothly.

To find a true bias.—Fold over the corner of the cloth so that the warp and woof threads are parallel. Crease the folded edge thus made and cut through the crease.

63. Showing how to find a true bias

Cutting strips:

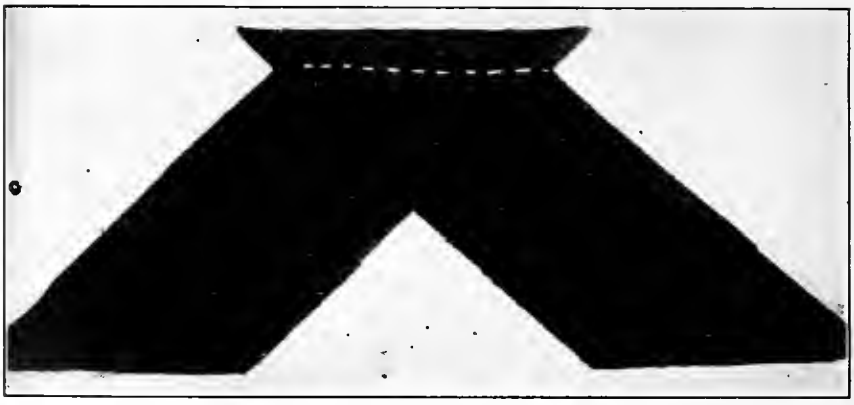
1. Measure in the desired width from the true bias, cut, and mark a line for every strip.
2. Cut the strips along the marked lines.
3. Trim the ends straight to a thread.



64. Showing how to mark bias strips

Joining strips:

1. Place the right sides together with the straight edges even, and move them along until the bias edges cross the width of the seam below the straight edges.
2. Begin to sew from the point where the bias edges intersect.
3. Open up the seam and cut off the projecting corners.



65. Showing method of joining bias strips

Application—pot-holder, shirt-waist protector.

Suggestions:

If a number of pieces are required, measure four at a time, then cut into halves and quarters. Warp and woof threads must run the same way in every strip. When purchasing cloth which is to be cut on the bias, the quantity required is usually measured on the straight edge. In calculating allow about one third more along the straight edge than the required width of the bias strip. Give problems in which pupils are required to calculate the quantity of material needed.

SEWING ON TAPE

Kinds:

1. String tapes.
2. Loop tapes.

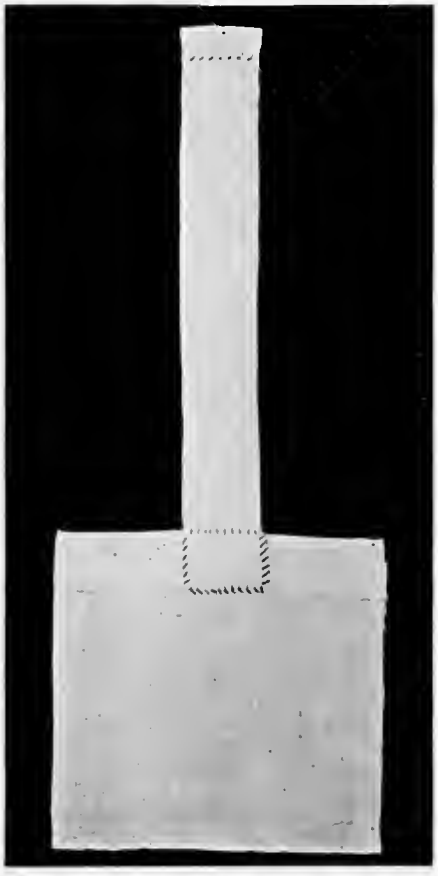
Spring Tapes

Use:

On household articles and sometimes on garments to tie them in place.

Method:

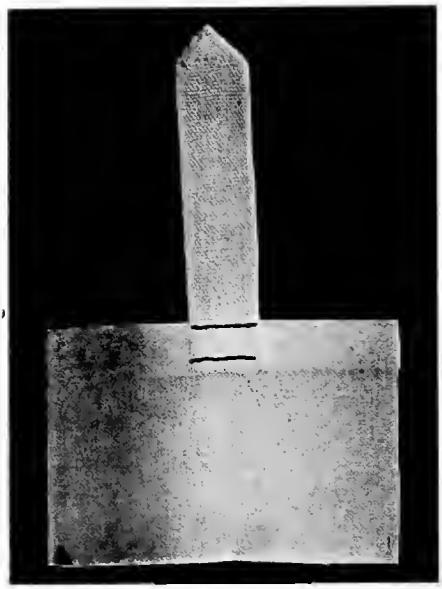
1. By overhanding.—
   (1) Mark the position where the tape is to be placed.
   (2) Turn a narrow fold on one end of the tape, and place in position on the wrong side with the raw edge inclosed and far enough from the edge to have a firm hold.
   (3) Overhand all the edges of the tape to the body of the cloth as in the French hem.



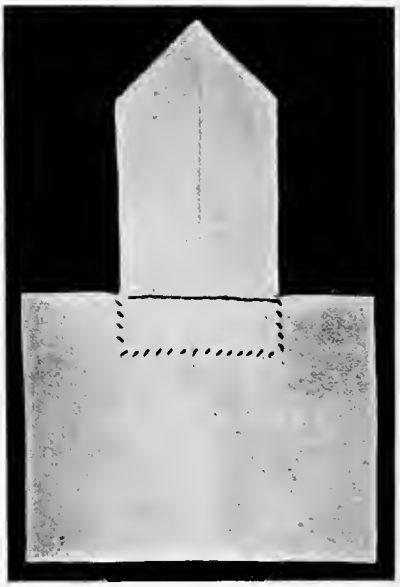
66. String tape sewed on by overhanding (Wrong side shown)

2. By stitching.—
   (1) Turn a narrow fold and place in position as before.
   (2) Fold back the tape, leaving the narrow fold in view.

(3) Turn the right side toward you and stitch through the narrow fold of the tape.
(4) Turn back tape into its final position and stitch across the tape at the edge of the cloth on the right side.



67. Tape string sewed on by stitching (Right side shown)



68. Loop tapes

Ways of finishing tape strings:
1. By turning a narrow hem.
2. By pointing.—Fold the tape to the wrong side so that the raw edge is even with one of the finished edges. Fold again to the wrong side to form a triangle. Overhand the two folded edges together and across the bottom of the triangle.

Application—pot-holder, ironing blanket.

Loop Tapes

Use:
On clothing and household articles in order to hang them up.

Method:
1. Turn one-quarter inch fold at each end of the tape.
2. Lay the ends of the tape side by side, folding the middle so as to form a point.
3. Place in position on the wrong side of the cloth with the raw edges inclosed and one quarter of an inch from the edge.
4. Hem around the edges of the tape and stitch across the tape just at the edge of the cloth on the right side.

Application—towel, iron-holder.

PATCHING

Definition.—Patching is a process of repairing holes in cloth by the insertion of a similar piece of cloth.

Kinds of patches:

1. Flannel patch.
2. Tweed patch.
3. Overhanded patch.
4. Hemmed patch.

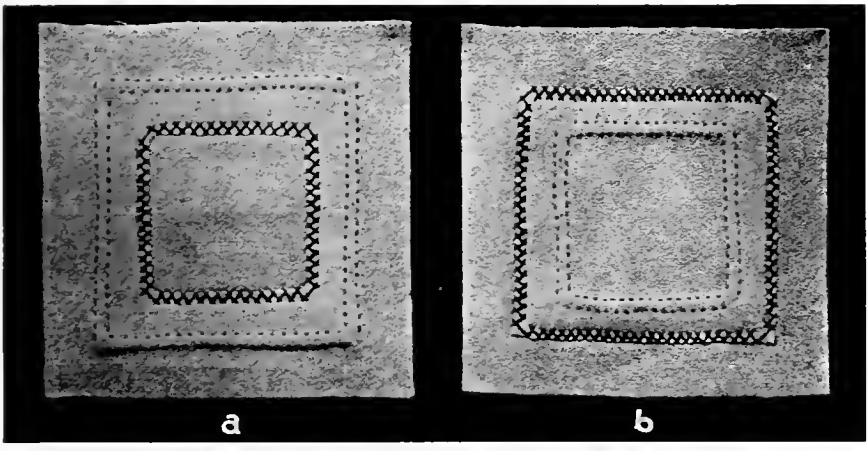
Flannel Patch

Description:

1. Three lines of sewing are visible on the right side.
2. Three lines of sewing are visible on the wrong side.
3. No raw edges are turned in.

Use:

To repair flannel or woollen undergarments.



69. (*a*) Showing right side of flannel patch, (*b*) showing wrong side

Method:

1. Trimming the hole.—
   (1) Trim away the worn edges.
   (2) Cut the hole, square or oblong, even with the warp and woof threads.

2. Cutting the patch.—
   Decide how far the patch must overlap the garment, and cut it, allowing for overlapping.

3. Sewing on the patch.—
   (1) Place the right side of the patch in position on the wrong side of the garment, matching the pattern as well as the warp and woof threads and keeping the overlap the same distance on each side.

(2) Baste the patch and catch-stitch the edges to the garment.
(3) Catch-stitch the edges of the hole to the patch.
(4) Remove bastings.

Application—repairing a flannel garment.

Suggestions:

Have the pupils practise cutting the hole and patch from paper. Then have them bring a garment from home which needs repairing. Be particular that the nap of the patch and the nap of the garment run the same way. Use cotton or silk thread the same shade as the flannel. No raw edges should be turned in when repairing flannel. The patch is usually cut from three eighths to one-half inch larger than the hole.

Tweed Patch

Use:

To repair tweed or heavy outer garments.

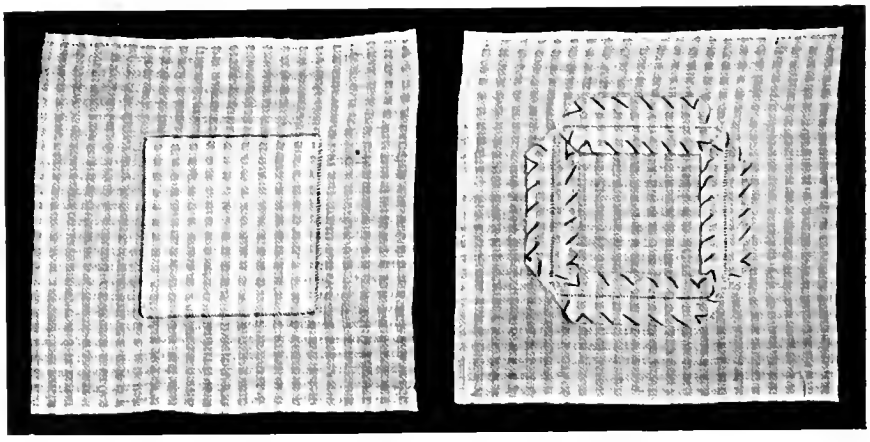
Method:

The same as for the flannel patch, except that the edges of the garment are sewed with running stitches, using ravellings of the same cloth or thread of the same shade as the cloth.

Overhanded Patch

Description:

1. Stitches are fine.
2. Seam is flat.
3. Only one line of sewing is visible on the right side.
4. Least conspicuous patch.



70. Showing right and wrong side of overhanded patch

Use:

To repair silk or fine material that is not laundered.

Method:

1. Trimming.—Trim away the worn edges.
2. Preparing the patch.—
   (1) Decide how far the patch must extend beyond the hole and insert pins.

(2) Mark the exact boundary, in the shape of a square or oblong, by creasing the garment where the pins are inserted. Be particular to have the creases on a line with the threads of the garment.
(3) Decide on the width of the folds to be turned in.
(4) Cut the patch the size of the oblong or square plus the width of the folds to be turned.
(5) Cut across each corner of the patch one quarter of an inch deep.
(6) Turn folds the desired width to the wrong side of the patch on the four edges.

3. Sewing on the patch.—
(1) Place the wrong side of the patch over the hole on the right side of the garment, having the folded edges on a line with the creases. Be particular to match the pattern as well as the warp and woof threads.
(2) Pin and baste in position.
(3) Fold the garment so that the folded edge will be even with one folded edge of the patch.
(4) Overhand the two edges.
(5) Overhand the next side in a similar way and repeat until all sides are overhanded.
(6) Remove bastings.

4. Finishing.—
(1) Turn the wrong side of the garment up and trim off the hole, so that the edges of the hole will be even with the raw edges of the patch.
(2) At each corner cut diagonally to the line of sewing.
(3) Open the seam and overcast each raw edge.
(4) Press the garment on the wrong side.

Application—repairing a fine garment brought from home.

Suggestion:
Have the pupils practise cutting the hole and patch, first from paper, then from striped cloth. Then have them bring from home a garment which needs repairing.

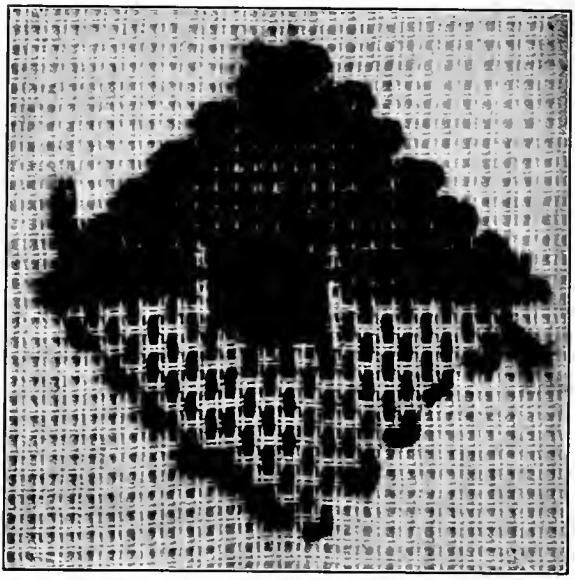
DARNING

Definition.—Darning is the process of repairing cloth by the insertion of new threads.

Kinds:
1. Woven darning.
2. Running darning.
3. Cloth darning.

Woven Darning

Description:
1. Looks like plain weaving where the hole was.
2. Has two sets of interwoven threads.
3. The warp and woof threads are extended beyond the edge of the hole far enough to strengthen the worn parts.



7. Woven darn

Method:

1. Trimming.—Trim the edges of the hole, if necessary, to remove the part that is badly worn and all loose ends.

2. Inserting the warp threads.—
   (1) Hold the wrong side of the fabric up, with the ridges parallel to the fingers.
   (2) Begin a little to the right of the hole and, leaving an end to be cut off afterwards, insert the warp threads as closely as possible. Catch the loops of every other row and leave a loop of the repairing thread each time in turning.
   (3) The darn should follow the shape of the hole, which should be diamond or round but should be extended far enough beyond the edge to strengthen the worn part.
   (4) When crossing the whole, be careful to catch all edges. The thread should go over one edge and under the next alternately, so as to inclose all raw edges and loops.
   (5) Be careful not to draw the hole out of shape.

3. Inserting the woof threads.—
   Weave the woof thread into the warp threads as in plain weaving, keeping the threads as close together as possible and leaving a loop each time in turning.

Application—darning a stocking.

Suggestions:

1. The principles of darning may be taught first on canvas.
2. A piece of cardboard 2½ in. x 3 in. may be substituted for a darning ball. Baste fabric over the cardboard but do not draw it too tightly. It is considered better to darn on the wrong side.

3. If the hole is large, run a thread around the edge to keep it in shape and, when inserting the woof thread, begin crossing at the middle of the hole.
4. The loops are left to allow for shrinkage. If the darn is stretched when finished, it will take up these loops.

Application of Principles (Form III)

Towel. (See illustration No. 72.)
Materials—huckaback or linen 5 in. x 11 in., white thread No. 60, coloured D.M.C.
Principles applied—French hem, hemstitched hem, cross-stitch.

Note.—A full-sized towel may be made in place of the small one.

Lining for bureau drawer. (See illustration No. 72.)
Materials—chambray 8½ in. x 12½ in., white thread Nos. 50 and 80, coloured washable thread.
Principles applied—hem (square cut corners), overhanding, chain-stitch.

Note.—A full-sized article may be made, each pupil bringing her own measurements.

Shirt-waist protector. (See illustration No. 72.)
Materials—muslin or dimity 10 in. x 10 in., ribbon or bias strip muslin or dimity, white thread No. 50, coloured washable thread.
Principles applied—hem (square cut corners), binding or bias facing, herring-bone.

Apron. (See illustration No. 73.)
Materials—white cotton or gingham 5½ in. x 8½ in., material for band 7 in. warp x 1½ in. woof, pearl button, white thread Nos. 50 and 80.
Principles applied—hems, gathering, stroking, stitched band, sewing on button, making a button-hole.

Note.—Pupils may make a cooking-apron with bib, in place of the small one.

Cooking-cap. (See illustration No. 74.)
Materials—paper pattern, white muslin, 14 in. warp x 16½ in. woof, white muslin for band 7 in. x 21 in., ½ yd. narrow white tape.
Principles applied—hems, gathering, stroking, stitched band, button-holes.

Sleevelets. (See illustration No. 74.)
Materials—two pieces muslin 16 in. x 15 in., narrow white elastic, white thread Nos. 50 and 80.
Principles applied—French seams, hems, running, button-holes.

Pot-holder. (See illustration No. 73.)
Materials—paper pattern, two pieces huckaback 6 in. x 6 in., bias strip gingham 1 in. x 23 in., tape ½ inch wide, thread Nos. 50 and 70.
Principles applied—bias strips, binding, quilting, sewing on tape.

Table napkin. (See illustration No. 72.)
Materials—damask 6 in. x 6 in., white thread No. 80.
Principle applied—French hem.

Work-bag. (See illustration No. 74.)

Materials—½ yd. silk 18 in. wide, 2 yds. narrow ribbon, basting thread, silk thread.

Principles applied—overhanded seam, hems, running.

LESSONS ON SQUARE CUT CORNERS

An Outline for the Series

I. Conditions:

1. Class—Senior III.
2. Subject—square cut corners.
3. Time limit—approximately three lessons of one-half hour each.
4. Previous knowledge—various stitch-forms, hems.

II. Pupil's aim—to make a lining for a bureau drawer.

III. Teacher's aims—to teach square cut corners and how to make a lining for a bureau drawer: to connect the work of the school with the child's home life: and incidentally to train the pupils in habits of neatness, cleanliness, and accuracy.

IV. Preparation:

1. Materials for each pupil—white paper 8 in. square, practice piece gingham, chambray, coloured washable thread, white thread Nos. 50 and 80.
2. Necessary tools—pins, needles, thimbles, scissors, tape measures, rules, pencils.
3. Illustrative materials—finished bureau drawer lining, samples of square cut corners showing different steps.

Lesson No. 1

1. Introduction:
   (1) Review.—How did you finish the ends of the towel which has just been completed? What stitch-form did you use for this hem? What other stitch-forms are sometimes used for holding hems in place?
   (2) Introduce new lesson.—To-day we are going to make an article using one of these stitches to hold the hem in place. Show finished article. What is this? The pupils may not be familiar with such an article. If not, ask what they usually lay in their bureau drawers before putting in their clothes. Write name on black-board.

2. Use of article.—Question the pupils, leading them to see that such an article is useful in keeping their clothes free from dust and in making their bureau drawers neat and attractive.

3. Suitable materials.—Develop from the pupils that, when selecting material, it should be washable, of a serviceable colour, free from lint, and lie smoothly.

4. Size of finished article.—The pupils will tell you that the lining when finished should be the size of the bottom of the drawer in which it is to be placed. Each pupil should be required to take her own measurements at home and bring the dimensions of her drawer at the next lesson hour.

5. Quantity of material required.—Before cutting the cloth, what must you allow for? What is the depth of each hem? Have a pupil measure. How shall we calculate the quantity of material required? Add twice the width of the hem plus twice the width of the first fold to the dimensions in each direction.

6. Method of making.—How is the article made? How are the hems held in place? Where a hem is turned on each corner, what is the result? How can we avoid this bulkiness and thus improve the appearance of the corners? To-day we are going to learn how to remove the superfluous cloth.

7. Distribution of work-boxes, necessary tools, and materials.

8. How to cut square corners.—Show the pupils the samples, indicating the various steps. Have each pupil turn an inch hem on a square of paper, first on two opposite sides, then on the remaining two sides. See that they understand clearly which are the upper hems and which the lower hems, and that they can distinguish between the first folded edge and the second folded edge of each hem. Then have the pupils draw a line with pencil on the second fold of the under hem exactly where the first folded edge of the upper hem crosses it. Have them open up the upper hem and cut away from the second fold of the under hem an oblong the width of the first fold inside the line and the second folded edge. Then the upper end may be re-folded. Each step should be illustrated on the black-board.

9. Practice in cutting square corners.—Have the pupils practise turning hems of various widths and then cutting the corners, first on paper, then on gingham.

10. Application.—When the pupils can cut the corners accurately, they should be required to make a lining for a bureau drawer, either a small one or a full-sized one.

(1) Turn an inch hem on each end of the cloth and pin in place.
(2) Cut out the corners, according to rules.
(3) Re-fold hems, pin, and baste.
(4) Overhand the folded ends.
(5) Sew down the hems, using chain-stitch.

Outline of Plan for Cooking-class Towel

Materials: Huckaback, thread, tape.
Size: 1½ to 5/4 yd.

Making:

1. Turn one-quarter of an inch hem on each raw edge and baste.
2. Overhand the ends and hem each side.
3. Remove the bastings.
4. Sew a loop of tape on the wrong side of one corner.

Outline of Plan for Pot-holder

Materials: Huckaback, sheet wadding, strip of bias binding, tape, thread.
Size of finished article: 6 in. x 6 in.
Pattern: To cut the pattern, cut a 6 in. square of paper and round off the corners.

Pieces required:

1. Two pieces huckaback same size and shape as the pattern.
2. One piece wadding, same size and shape as the pattern.
3. One bias strip of gingham or chambray 1 in. wide and 23 in. long.
4. One piece of ½ in. tape as long as your measure from shoulder to little finger.

Making:

1. Arrange the piece of sheet wadding between the two huckaback pieces, having the edges even.
2. Baste together about ¼ inch from the edge.
3. Bind with the bias strip, holding it a little full at the corners. Use method for stitched bands. Join ends in a seam, before hemming down the other side.
4. Quilt the layers together, using running.
5. Sew the tape on to one corner by overhanding.
6. Finish the other end of the tape with a hem.

Outline of Plan for Cooking-class Apron

Material: Linen, lawn, or cotton of fairly heavy weight.

Measurements:

1. Waist—Measure round the waist loosely.
2. Skirt length—measure from the side of the waist over the hip to the bottom of the dress skirt.
3. Skirt width—as wide as desired.
4. Bib depth—measure from the centre of the waist up to the breast-bone.
5. Bib width—as wide as desired.
6. Strap length—measure from the centre of the waist in front, over the shoulder to the centre in the back.

Pieces necessary:

1. Skirt piece.—
   (1) Length—the length of the finished skirt, plus the hem allowance, plus ¼ in.
   (2) Width—the full width of the cloth.

Note.—If the cloth is not wide enough, avoid having a seam in the centre.

2. Bib piece.—
   (1) Length—the length of the finished bib, plus hem allowance, plus ¼ in.
   (2) Width—width of bib plus ½ in. Deduct from this twice the width of the finished straps.

3. Straps.—
   (1) Length—length of strap, plus 3 in. or 4 in.
   (2) Width—twice the width of the finished strap, plus $\frac{1}{2}$ in.

4. Band—cut two pieces.—
   (1) Length—waist measure, plus allowance for lapping, plus turning in allowance.
   (2) Width—twice the width of the finished band, plus $\frac{1}{2}$ in.

Making:

1. Skirt.—
   (1) Hem across the bottom.
   (2) Fold the skirt in halves lengthwise and insert a pin in the folded edge, 1 in. from the top. Cut out the top, beginning at the pin and gradually sloping up to the end of the selvedge edges.
   (3) Mark the centre of the top by a pin or a small notch.
   (4) Insert a gathering thread $\frac{1}{4}$ in. from the top and stroke.

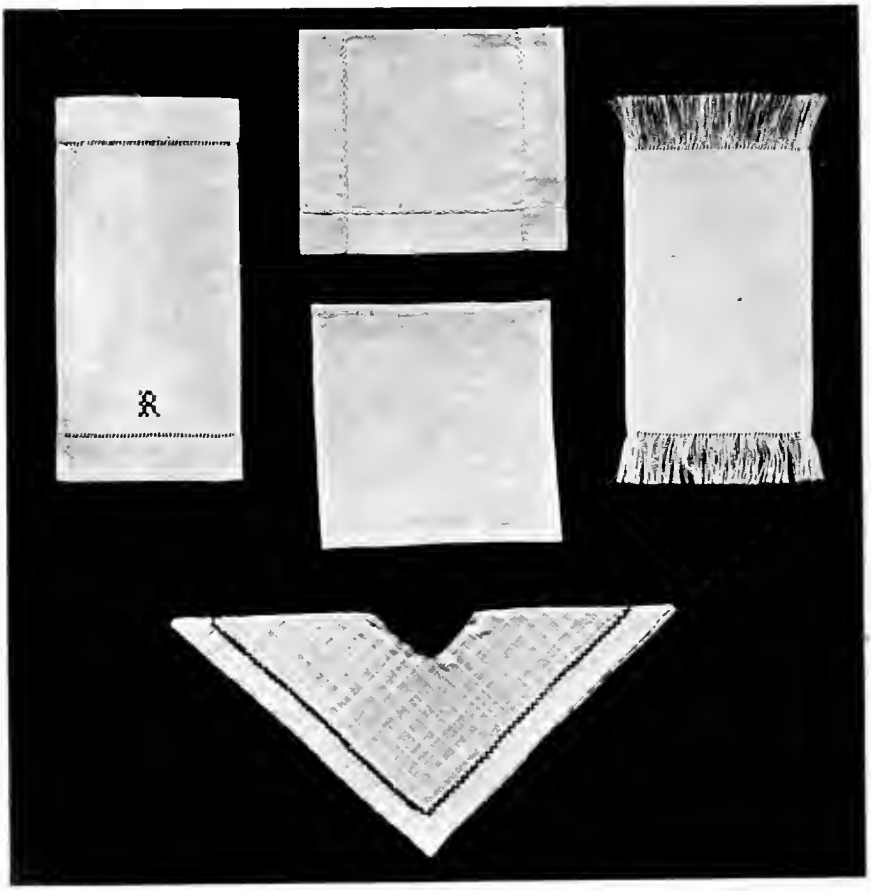
2. Bib.—
   (1) Hem across the top.
   (2) Mark the centre of the bottom.

3. Straps.—
   (1) Fold each strap as if for a band, leaving one end unfolded.
   (2) Slip the raw edges of the bib a seam's width into each strap, having the bottom edge of the bib in line with the unfolded end of the strap.
   (3) Pin and baste the bib piece into position. Baste the rest of the strap edges together.
   (4) Stitch along the edges held by the basting.
   (5) Insert a gathering thread $\frac{1}{4}$ in. from the bottom of the bib between the two straps.
   (6) Spread the gathers the desired width and fasten the thread.
   (7) Lay the bib out flat and trim the strap ends straight with the gathered edge of the bib.

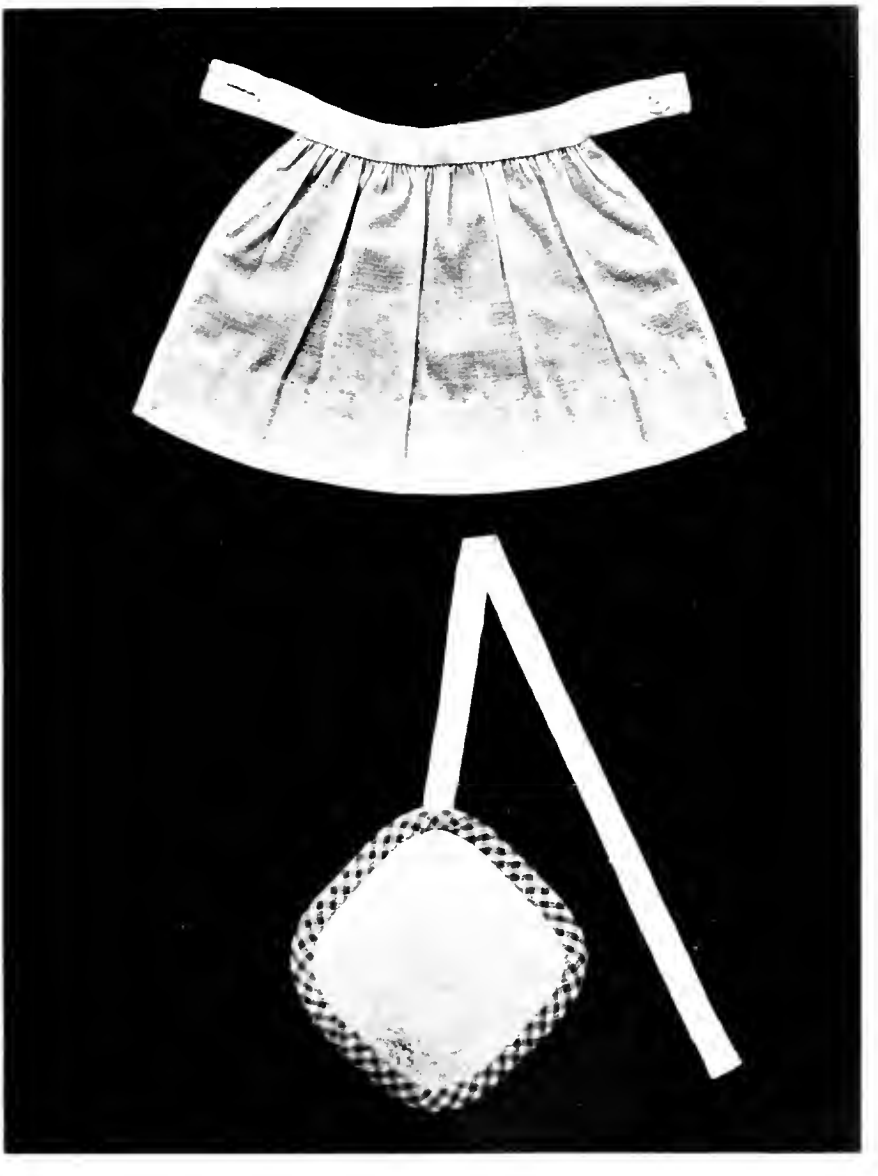
4. Preparation of band.—
   (1) Turn the seam allowance on the long edges of each band piece.
   (2) Turn in the end allowance.
   (3) Baste the two pieces together, lengthwise along the centre.
   (4) Mark the centre of the band.
   (5) Mark the points on either side of the centre where the skirt should end.

5. Attaching pieces.—
   (1) Match the centre and side edges of the skirt top to the marks on the band and sew together in a hemmed band.
   (2) Match the centre of the bib to the centre of the band and sew together in a hemmed band.
   (3) Overhand the folded edges.

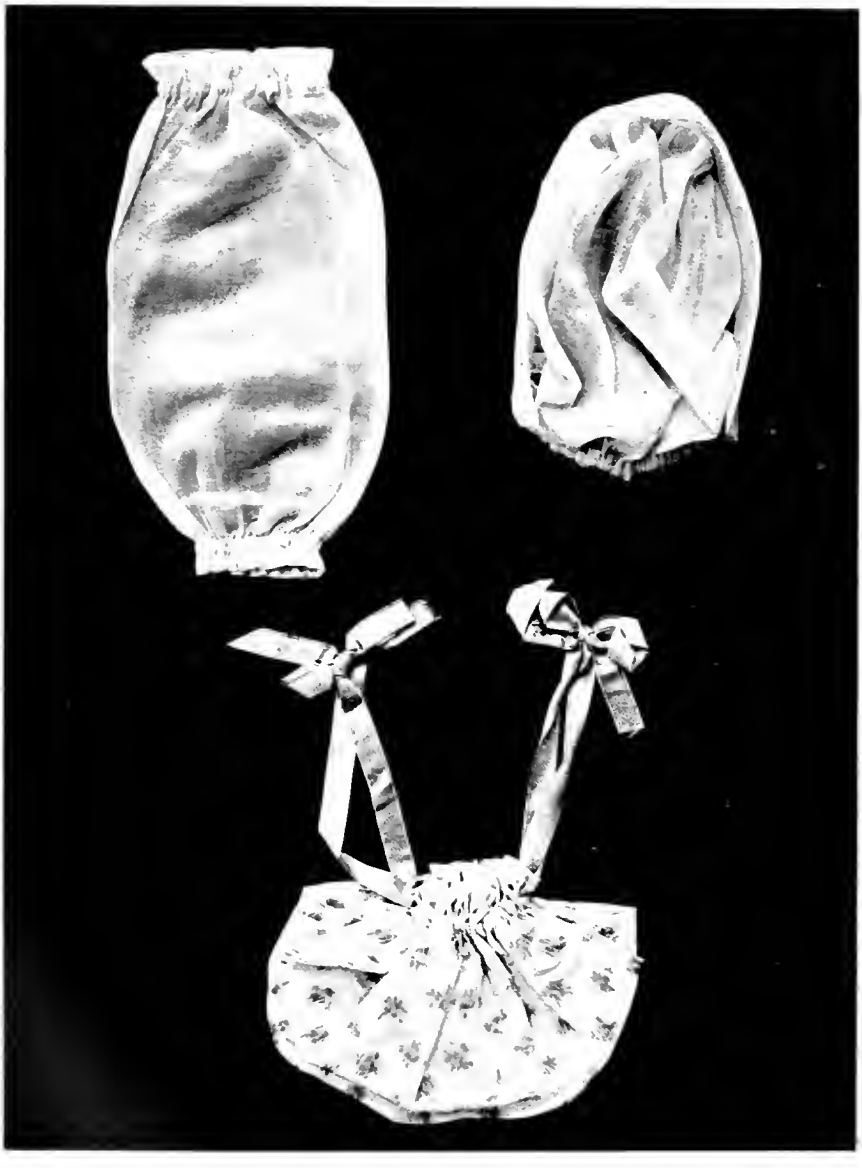
6. Finish with button and button-hole if desired.



72. Showing hemstitched towel, lining for bureau drawer, table napkin, fringed towel, and shirt-waist protector



73. Showing apron and pot-holder



74. Showing sleevelet, cooking-cap, and work-bag

FORM IV

MORE ADVANCED STITCH-FORMS

Suggestions:

When teaching feather stitching, teach first on canvas, then on striped or checked material. As this stitch-form is difficult to learn, do not attempt to teach any variations. See p. 34.

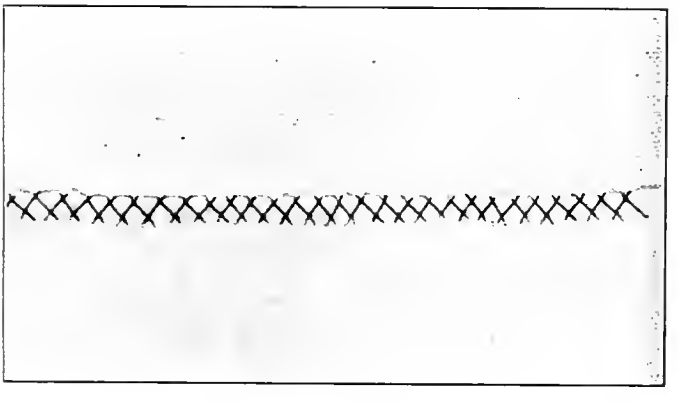
Flannel Hem

Use:

For flannel or heavy woollen cloth.

Method:

1. Turn a fold the desired width of the hem.
2. Baste in position.
3. Fasten down the raw edge, using herringbone stitch.
4. Remove the bastings.



75. Flannel hem

Application—sewing case, flannel petticoat.

Suggestion:

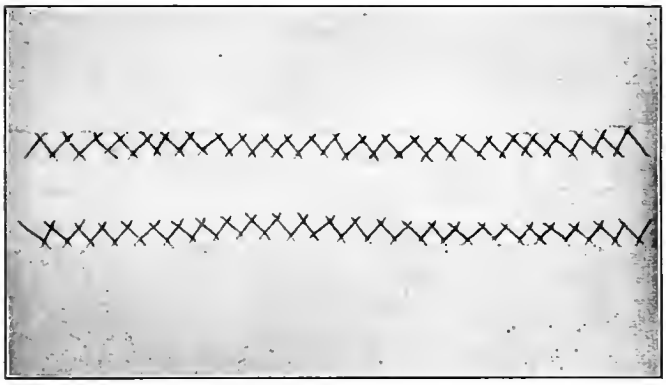
Explain that the first fold is omitted in turning a flannel hem in order to avoid bulkiness.

Flannel Seam

Method:

1. Make a plain seam, using back-stitching or two runs and a back-stitch.
2. Trim the edges neatly.
3. Open the seam and baste each edge flat to the body of the cloth.
4. Fasten down the raw edges, using herringbone stitch.
5. Remove the bastings.

Note.—The two edges may be turned to one side, basted, and fastened by means of herringbone stitch.



76. Flannel seam

Application—flannel petticoat.

Suggestions:

When using the herringbone stitch, the stitches on one side should be taken just over the raw edge. They should go through only one thickness of cloth, so that only one line of sewing is visible on the right side.

Eyelets

Definition.—An eyelet is a hole pierced and worked in cloth, to prevent it fraying.

Use:

1. In fancy work for decorative purposes.
2. On dresses, where they are laced together instead of being fastened with buttons or hooks.
3. On shirt-fronts, to admit a stud.

Method:

1. Mark the exact place where the hole is to be pierced.
2. Pierce the hole with a stiletto, being careful that it does not slip through too far.
3. Holding the hole over the cushion of the left forefinger, work around the hole with the button-hole stitch-form. The purl may be toward the eyelet or away from it. The edge may be overhanded with short, even stitches.

77. Eyelets

Application—work-bag.

Suggestions:

1. Keep the hole as round as possible, using the stiletto occasionally as the work progresses.
2. The depth of the stitches will depend upon the kind of cloth. They should be no deeper than is necessary and should be close together.
3. The eyelet is strongest when the purl is toward the hole.
4. When a large eyelet is required, draw a circle the desired size and work around it with the running stitch. Cut out the centre carefully and work according to directions given above.

Loops

1. Those used in place of button-holes.—
   (1) Placed at the edge of the cloth.
   (2) Large enough to admit the button.
2. Those used in place of eyes.—
   Lie flat on the material.

Use:

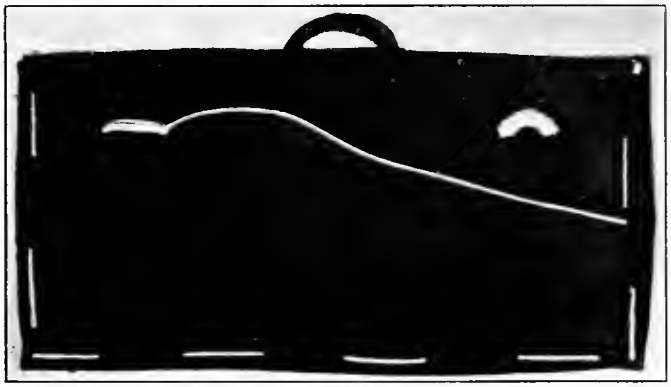
On garments, to take the place of an eye or button-hole.

Method:

1. For those used in place of button-holes.—
   (1) Decide on the exact size of the loop and mark the place where it is to be worked.
   (2) Take a stitch in one end of the mark as near the edge as possible but deep enough to hold well.
   (3) Take a button-hole stitch in the same place to fasten securely.
   (4) Carry the thread to the other end of the mark and take a stitch in the same way as before, drawing up the thread until the loop is the required size.
   (5) Take a button-hole stitch in the same place to fasten securely.
   (6) Carry the thread back to the first mark and take a stitch, then to the second mark and take a stitch, keeping the loop the same size as the first. Repeat until four or five loops are made.
   (7) Button-hole closely over these strands, keeping the stitches close together.
   (8) Carry the thread to the wrong side and fasten securely.

2. For those used in place of eyes.—
   (1) Mark the exact size and position of the eye.
   (2) Take a small stitch at one end of the mark and take a button-hole stitch to fasten it firmly.
   (3) Carry the thread to the other end of the mark and insert the needle. Bring it up in the first stitch and take four or five long stitches in the same place.
   (4) Button-hole over the thread bar closely but firmly.
   (5) Carry the thread to the wrong side and fasten securely.

Application—sewing-case.



78. Loops

Felled Seam

Description:

1. Strong, flat seam.
2. No raw edges are visible.
3. Two lines of sewing are visible on the wrong side.
4. Only one line of sewing is visible on the right side.
5. First line of sewing bears the strain.

Use:

1. When a neat, flat seam is required, unless the stitches must be invisible.
2. Used on undergarments.

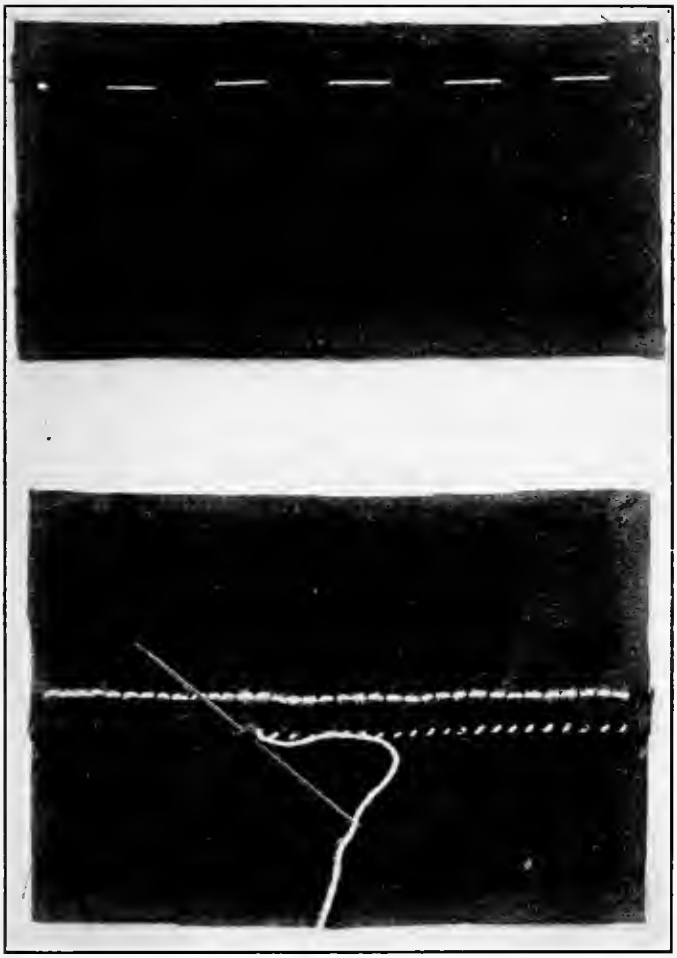
Method:

1. Place the right sides of the cloth together, having the nearer edge slightly below the other.
2. Pin in position and baste together a seam's width below the upper edge.
3. Put in the permanent sewing immediately below the basting.
4. Remove the basting and trim the edges if necessary.
5. Press the seam flat to one side with the wider edge uppermost. Be careful that the body of the cloth is pressed open as far as possible.
6. Tuck the raw edge of the seam in with the needle as the work progresses and hem it down.

Application—shoe-bag, drawers, nightgown.

Suggestions:

1. The seam should be as narrow as possible.
2. Be careful to have the right side of the sewing on the upper side of the seam, so that it will show when the seam is completed.
3. When hemming a bias seam, always hem from the wider part to the narrow.
4. Beginners should crease the seam carefully on the right side of the garment and baste along the edge to prevent fulness.



79. Showing method of making a felled seam

Double Gathering or Gauging

Description:

1. More than one gathering thread is used.
2. No stroking is required.

80. Double gathering or gauging

Use:

1. May be used for all materials, but chiefly for heavy cloth or soft cloth which will not hold creasing, for example, woollen cloth.
2. Used on a folded edge that is to be overhanded to a band.

Method:

1. Insert the first gathering thread, as in plain gathering.
2. Remove the needle and make a knot on the end of the thread.
3. Insert a second gathering thread one quarter of an inch below the first, so that the stitches are placed directly under those of the preceding line.
4. Remove the needle and make a knot on the end of the thread.
5. All succeeding gathering threads should be placed in the same way.
6. Hold the gathering threads and draw up the cloth.

Application—flannel petticoat.

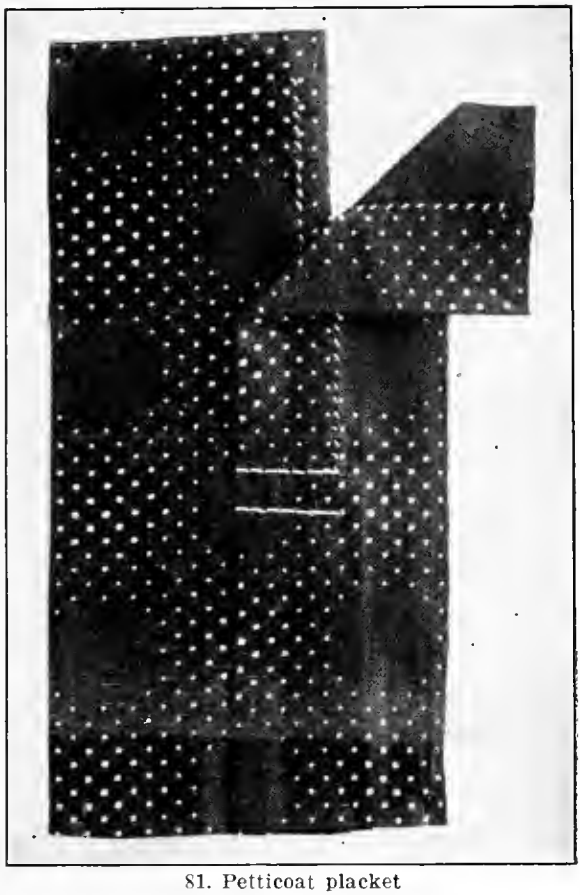
Suggestion:

Show a sample of double gathering and have the pupils explain the difference between this and single gathering.

NOTE.—If the cloth is to be overhanded to a band, a quarter of an inch fold should first be turned to the wrong side. Then the first gathering thread should be inserted one eighth of an inch from the folded edge.

PLACKETS

Definition.—A placket is an opening made in a garment for convenience in putting it on and off.



81. Petticoat placket

Kinds:

1. Petticoat placket.
2. Drawer or faced placket.

Method:

For petticoat placket.—

(1) Cut the slit the required length at the point desired in the garment.
(2) At the bottom of the slit, make a cut at right angles to it, about one eighth of an inch deep on each side.
(3) Decide which side is to be for the button-hole and which is to be for the button.
(4) Turn a narrow hem to the wrong side on the button side of the slit and continue folding it some distance past the bottom of the slit.
(5) Turn a wide hem to the wrong side on the button-hole side of the slit and continue folding it some distance past the bottom of the slit.
(6) Baste down each hem and sew the folded edges in place as far as the bottom of the slit.
(7) Make a crease at right angles to the hems at the bottom of the slit.
(8) Turn the garment to the right side and fold the wide hem over the narrow so that the outer edge of the narrow hem is even with the inner edge of the wide hem.

(9) Baste on the crease and make two lines of stitching, one a little above the basting and the other a little below.

Application—flannel petticoat.

82. Drawer placket

Method:

For drawer or faced placket.—

(1) Cut the slit the required length at the point desired in the garment.
(2) Cut the facing a little longer than twice the length of the slit and at least two inches wide.
(3) Fold the cloth on the left side of the slit at right angles to the bottom of it, so that the two edges of the slit are in the same straight line.
(4) Place the right side of the facing on the right side of the garment, so that the long edge is even with the edge of the slit.
(5) Baste the facing to the right edge of the slit, then adjust, and baste to the other edge of the slit.
(6) Stitch in a narrow seam and remove bastings.
(7) Crease the seam so that the raw edges are pressed over the facing.

(8) Turn a narrow fold the entire length of the facing to the wrong side on the other edge.
(9) Fold the facing back over the seam, so that the folded edge just covers the sewing.
(10) Crease through the centre.
(11) Decide which side is to be for the button and which for the button-hole.
(12) Baste and hem down the folded edge on the button side as far as the bottom of the slit.
(13) Cut out the superfluous cloth on the button-hole side one quarter of an inch inside the centre crease and one half an inch from the bottom of the slit.
(14) Fold the same side of the facing back on the garment, so that the facing is in one straight line, and crease along the seam.
(15) Baste the facing flat to the garment and hem down the folded edge as far as the bottom of the slit.
(16) Stitch across the top facing only, at the bottom of the slit and at right angles to it.

Application—drawers, white petticoat.

Suggestions:

1. Give the pupils practice in making plackets in paper.
2. Do not cut the slit longer than is necessary. It should be only long enough to allow the garment to slip on and off easily. The length depends upon its use.
3. The wide hem in the petticoat placket should be from 1 inch to $1\frac{3}{4}$ inches wide.

Mitred Corners

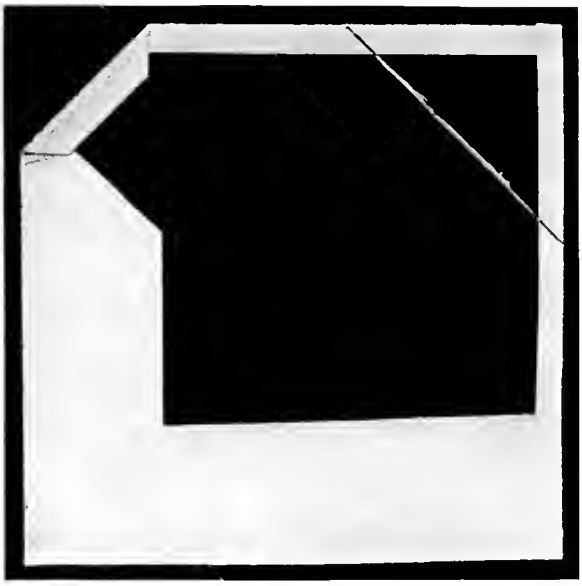
Method:

1. Cut off the corner one quarter of an inch deep to avoid bulkiness.
2. Fold the wide hem accurately on each side of the corner.
3. Mark with a pin hole the point on the body of the cloth where the first folded edges of each hem cross.
4. Open up the second fold of each hem.
5. Bring the point of the corner down to the mark on the cloth and crease the fold.
6. Turn back the corner and cut off the triangle one quarter of an inch outside the diagonal crease.
7. Re-fold the first hem and baste.
8. Turn a narrow fold to the wrong side on the bias edge.
9. Re-fold the second hem and baste down the bias folded edge as well as the hem.
10. Hem down all folded edges, taking the stitches at the corner through only one thickness of cloth.

Application—sailor collar, bureau cover, fancy work apron, cover for pin-cushion, combing jacket, shirt-waist protector.

Suggestions:

Have the pupils practise on paper until they can mitre the corners very accurately.

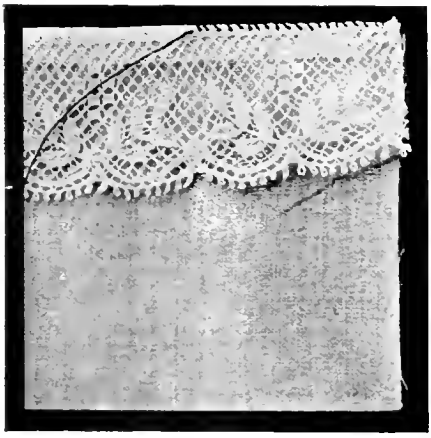


83. Mitred corners

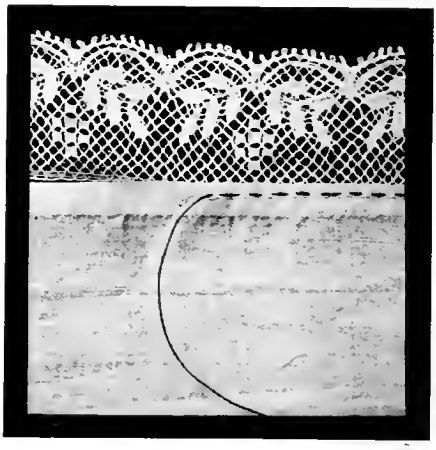
Sewing on Lace

Methods for sewing on plain lace:

1. By overhanding to a finished edge.—
   (1) Place the right side of the cloth and the right side of the lace together with the edges even.
   (2) Holding the lace toward you overhand the edges together.



84. Showing lace sewed on by overhanding

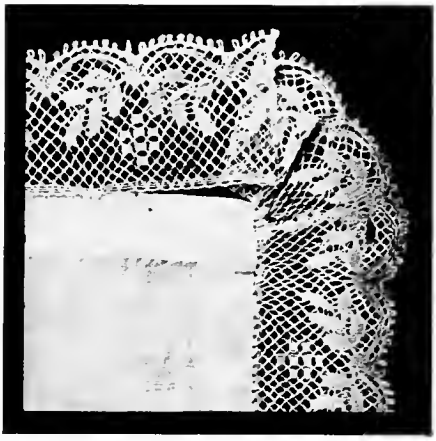


85. Showing lace sewed on by running

2. By running.—Lay the lace flat on the material and run.
3. By means of a French hem.—
   (1) Turn a narrow hem to the right side of the cloth.
   (2) Fold this hem back to the wrong side as in the French hem.

(3) Lay the lace on the right side, having the folded edge of the cloth and the edge of the lace even.
(4) Overhand all three edges together.

86. Showing wrong side of lace sewed on by means of a French hem



87. Showing fulness allowed in turning a corner

Method for sewing on gathered lace:

1. Divide the edge of the cloth and the edge of the lace into halves, quarters, or eighths according to the length, and mark with pins.
2. Place the right sides together and pin where each section is marked.
3. Draw up the coarse thread which is woven into the lace at the edge, so that the lace is the same length as the edge of the cloth.
4. Distribute the gathers and overhand the edges, holding the lace toward you.

Method of turning a corner:

1. Insert a pin the width of the lace from the corner on each edge.
2. Overhand the lace to the edge as far as the first pin.
3. From this point, measure on the lace twice its width, and pin at the corner.
4. Allow the same fulness on the other side and pin where the next pin is inserted.
5. Continue overhanding the lace.
6. Insert the gathering thread in the lace left at the corner, arrange the gathers, bringing the fulness as much as possible at the corner, and overhand.
7. Turn each corner in the same way.

NOTE.—If the lace is gathered, allow a little more fulness to carry it around the corner.

Methods of joining lace:

1. Overhand the folded ends.
2. Join in a felled seam.
3. Place one edge over the other and button-hole each raw edge with fine thread.
4. Use method for joining tape. (See page 59.)

Application—fancy work apron, doll's drawers, petticoat, nightgown.

Suggestions:

1. When sewing lace on plain, hold it loosely.
2. When calculating the quantity required, make allowance for fulness at the corners.

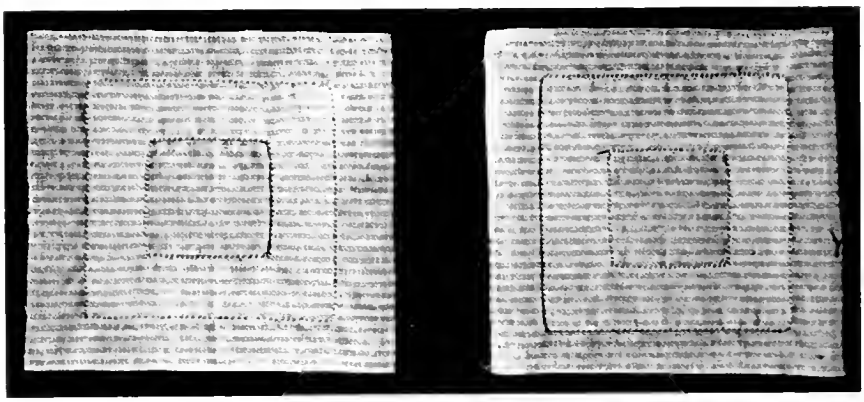
Hemmed Patch

Description:

1. Strong patch.
2. No raw edges are visible.
3. Two lines of sewing are visible on the right side.
4. Two lines of sewing are visible on the wrong side.

Use:

For cotton and thin washable garments.



88. Showing right and wrong side of hemmed patch

Method:

1. Preparation of the garment.—
   (1) Mark the boundaries of the worn part in the shape of a square or oblong by creasing, as in the overhanded patch.
   (2) Cut along the creases.
   (3) Cut one-quarter of an inch diagonally at each corner.
   (4) Turn one-quarter of an inch fold to the wrong side and baste.

2. Preparation of the patch.—
   (1) Decide how far the patch is to overlap the garment.
   (2) Decide the width of the fold to be turned in.
   (3) Cut the patch the shape of the hole, allowing for overlapping and folds.
   (4) Cut off each corner of the patch one-quarter of an inch deep.
   (5) Turn the folds the desired width to the right side on all edges.

3. Sewing on the patch.—
   (1) Place the garment on the table with the wrong side up.
   (2) Lay the right side of the patch over the hole. Be particular to have the hole exactly in the centre and the threads of the cloth running the same way. If there is a pattern, match it exactly.
   (3) Pin the patch in place and carefully baste to the garment.

(4) Turn the right side of the garment up and baste around the hole.
(5) Beginning at a corner, hem the edge of the hole to the patch.
(6) Hem the edge of the patch to the garment.
(7) Remove bastings and press.

Application—patching a print apron or other garment brought from home.

Suggestions:

1. If the pattern has to be matched, before cutting the patch lay a piece of cloth similar to that in the garment over the hole on the wrong side. Match the pattern exactly and crease the patch piece so that it is the same size as the creased boundary of the hole. Then cut the patch, allowing for folds and overlapping.
2. Before allowing the pupils to repair cloth, give them practice in preparing the patch and the hole, using paper instead of cloth.

Application of Principles (Form IV)

Sewing-case. (See illustration No. 89.)

Materials—coloured flannel 6 in. x 11½ in., spool embroidery silk, ribbon 1½ in. x 1½ in.

Principles applied—flannel hem, loops, cross, blanket, and chain-stitches.

Travelling bag for shoes. (See illustration No. 90.)

Materials—natural linen 7 in. x 25 in., coloured D. M. C., tape, linen-coloured thread.

Principles applied—felled seam, hems, running, button-holes.

Flannel petticoat. (See illustration No. 89.)

Materials—cream flannel 61½ in. x 15 in., nainsook 1½ in. x 8 in., pearl button, basting thread, cream silk thread, embroidery silk.

Principles applied—flannel seam, flannel hem, petticoat placket, bands, gauging, button-holes, sewing on buttons.

Collar. (See illustration No. 90.)

Materials—muslin, organdie, crêpe, or voile, coloured D. M. C., basting thread.

Principles applied—bands, mitred corners, chain-stitch.

Work-bag. (See illustration No. 90.)

Materials—natural linen 101½ in. x 101½ in., coloured D. M. C., linen-coloured thread, 2 yd. ribbon.

Principles applied—French seam, eyelets, blanket-stitch, cross-stitch.

Fancy work apron. (See illustration No. 89.)

Materials—Muslin, 21½ in. square, 2 yds. lace, 1½ yds. ribbon 1 in. wide, basting thread, thread No. 80, coloured D. M. C.

Principles applied—mitred corners, sewing on lace, hemmed band.

Set of underwear for doll. (See illustration No. 91.)

Materials—paper patterns, nainsook, lace beading and edging, baby ribbon, white thread Nos. 50 and 100, pearl buttons.

Principles applied—French seam, felled seam, hems, drawer placket, gathering, stroking, band, buttons, button-holes.

Outline of Plan for Doll's Flannel Petticoat

Materials:

1. Cream flannel.
2. Nainsook or fine white cotton.
3. White cotton thread Nos. 50 and 80.
4. Cream silk thread (fine).
5. Spool embroidery silk.
6. Pearl button.

Measurements:

1. Waist.—
   Measure the exact size around the waist.

2. Skirt.—
   (1) Length—measure from the side of the waist over the hips to the knee.
   (2) Width—as wide as desired.

Size of pieces necessary:

1. Band.—
   (1) Length—the waist measure, plus allowance for lapping, plus allowance for folds.
   (2) Width—twice the width of the finished band, plus allowance for folds.

2. Skirt.—
   (1) Length—the skirt length measure, plus hem allowance, plus one-quarter inch.
   (2) Width—the width decided upon, plus seam allowance.

Cutting:

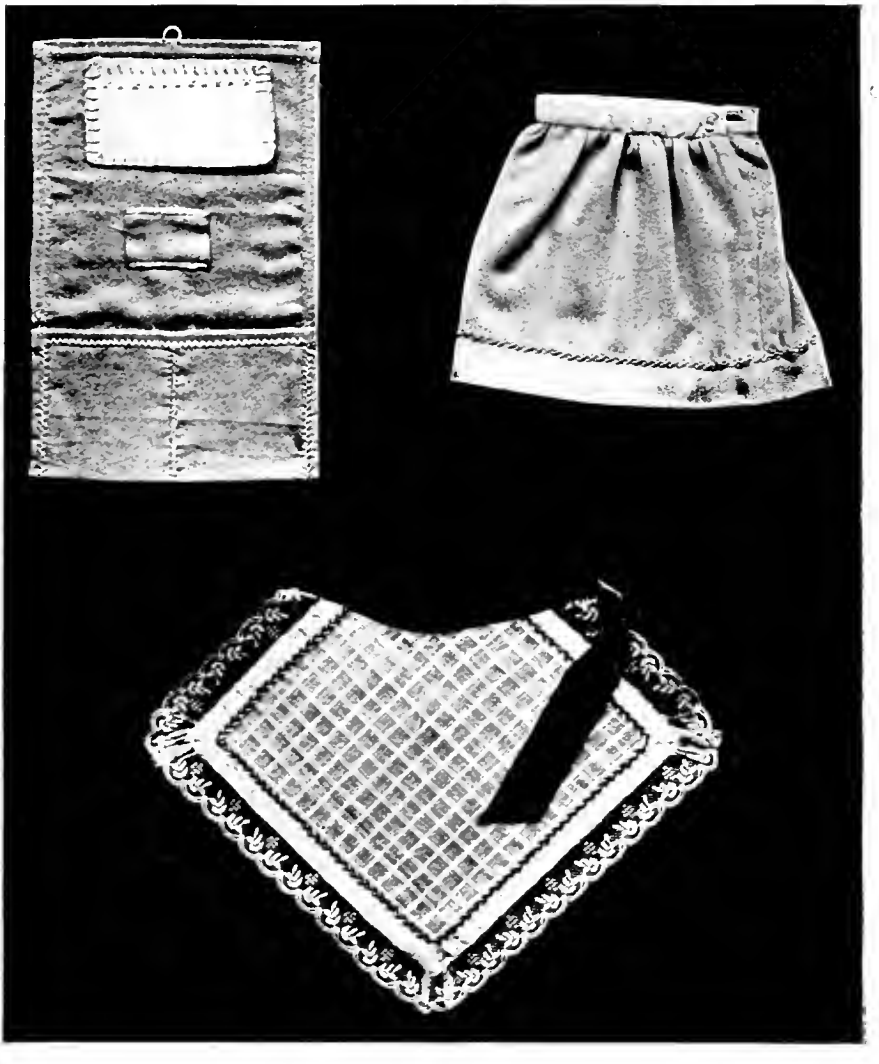
1. Band.—
   Cut the band from the white cotton the required size, straight with the warp.

2. Skirt.—
   Cut the skirt across the web the length measure deep, and wide enough for the skirt. The top and bottom of the skirt must be cut straight with the woof.

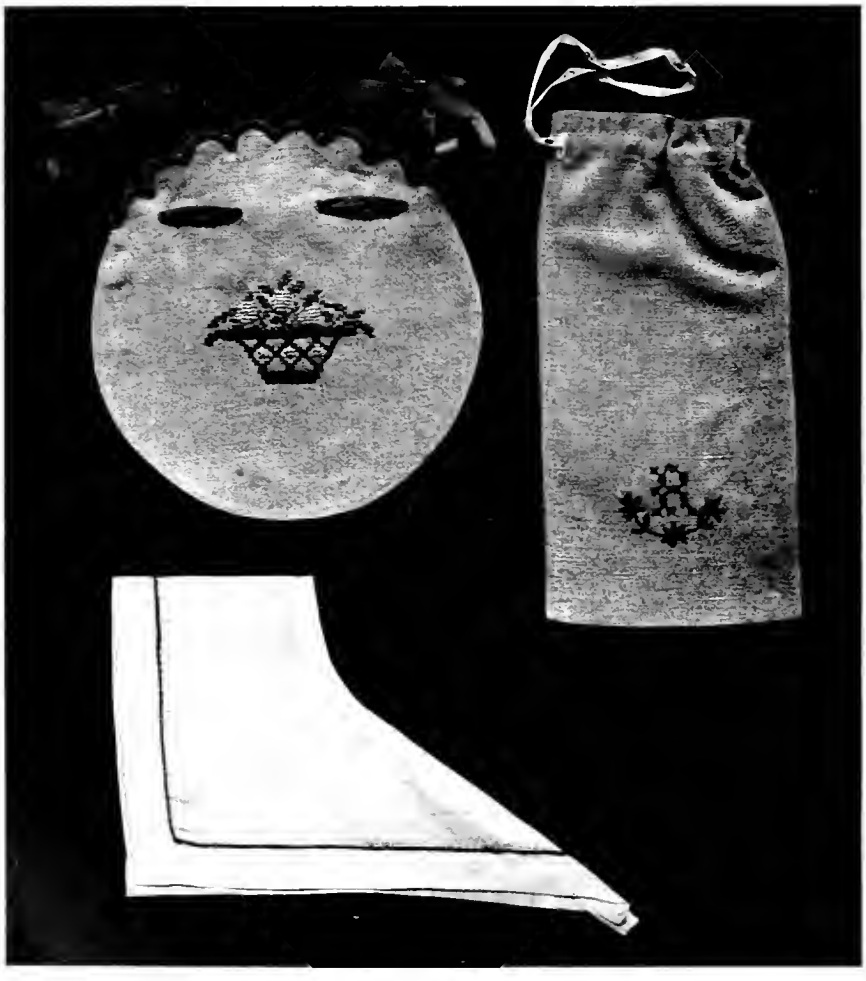
Making:

1. Skirt.—
   (1) Decide how long the placket is to be and insert a pin.
   (2) From this point join the edges in a flannel seam. (See page 95.)
   (3) Turn a hem the desired width to the wrong side across the bottom, following the directions for flannel hem.
   (4) Finish the placket, using the petticoat placket. (See page 101.)
   (5) Gather the skirt across the top, following directions for gauging.
   (6) Make a line of feather stitching across the top of the hem on the right side, using embroidery silk.

2. Band.—
   (1) Preparation—prepare the band, following directions given on p. 71.
   (2) Sewing on—sew on the band, following directions for hemmed band.
   (3) Finish with button and button-hole.



89. Showing sewing-case, flannel petticoat, and fancy work apron



90. Showing work-bag, travelling bag for shoes, and collar

91. Showing doll's set of underwear

FORM V

MACHINE SEWING

After the pupils have had sufficient experience in hand sewing to enable them to do such efficiently, it is advisable to introduce machine sewing. The value of the sewing-machine, as a means of saving time and labour, cannot be overestimated. However, throughout the entire sewing course, the pupils should be required to continue practising hand sewing.

Kinds of Sewing-machines

Single thread or chain-stitch machine:

1. The sewing is easily ripped.
2. The stitching must be done only on the right side of the garment.

Double thread machine:

1. The sewing does not rip easily.
2. The stitching may be done on either the right or the wrong side of the garment.
3. It is most satisfactory.

Construction of Double Thread Machine

Pupils should examine the machine under the supervision of the teacher, in order to become familiar with the different parts. They should be able to locate the following important ones:

1. Parts above the table—spool pin or holder, balance wheel, presser foot, needle, needle plate, needle bar, the feed, shuttle, bobbin winder, thread releaser, thread cutter, tension screw.
2. Parts below the table—treadle, connecting rod.

Care of the Sewing-machine

Method of keeping clean:

1. In order to keep the machine free from dust, cover when not in use.
2. After using the machine, remove lint and dust before putting away.
3. If the machine becomes sticky or the oil becomes gummed, causing the machine to run hard, or if it stands unused for several months, cleanse it by putting a little kerosene in the oil holes. Run rapidly, wipe clean, then oil it.
4. Always keep a cloth in the machine drawer, and wipe the machine well before oiling it.

Method of oiling:

1. Use only the best sewing-machine oil, and a very small quantity at a time.
2. Before operating the machine see that it is well oiled, but be particular that it is absolutely clean. Put oil in the small round oil holes and wherever there is friction.

3. The curved side of the race against which the shuttle works should be oiled at least twice a day when the machine is in constant use.
4. After oiling, work the machine with the presser foot up and the shuttle out, so that the oil will travel.
5. Wipe the machine carefully to remove the superfluous oil.

Selection of Needles and Thread

In order to obtain the best results, it is important that the proper needle and the best of thread are used. The size of the needle depends upon the quality of the cloth. The thread and the length of stitch must also be in keeping with the material. Consult table in instruction book for size of needle and corresponding number of thread to use.

Threading the Sewing-machine

Raise the needle to the highest point by turning the wheel. Place the spool on the spool pin and carefully follow directions given in the instruction book.

Note.—Consult instruction book and follow directions given for method of winding the bobbin, threading the shuttle, regulating the tension, altering the length of stitch, removing and setting the needle, etc.

Use of the Sewing-machine

Method of running:

1. Consult instruction book to determine which way the wheel turns.
2. See that the needle is unthreaded, the shuttle removed, and the presser foot raised.
3. Place the feet on the treadle with the instep directly over the rod upon which the treadle rests.
4. Start the machine by placing the right hand upon the top of the balance wheel and revolving it in the proper direction.
5. Keep the motion up by pressing alternately with the heel and toe until you obtain a regular motion.

Suggestions:

1. When teaching pupils how to run the machine, the teacher should give them individual instruction.
2. Before allowing a pupil to run the machine, the teacher should see that the light in the room is sufficient and that the pupil is comfortably seated in a chair of proper height.
3. Pupils should learn to tread evenly, before beginning to sew.

Practice in running:

1. After pupils have succeeded in acquiring a smooth, even motion, they may practise on paper without using thread.
2. Replace the shuttle and see that the machine is properly threaded, with the under thread up.
3. Place the cloth in the machine, having the bulk of the cloth on the table at the left-hand end. Lower the presser foot, turn the wheel, and commence sewing, guiding the work with the left hand. Keep the work free in order not to drag.

4. To turn a corner.—When the needle is down in the corner desired, stop the machine without raising the needle more than half-way out of the cloth, raise the presser foot, and turn the work in the direction desired, using the needle as a pivot. Lower the presser foot and continue sewing.
5. To remove work.—Raise the needle bar to its highest point and raise the presser foot. With the forefinger of the right hand press down the lever of the thread releaser, at the same time drawing the work out back from the machine with your left hand. Break or cut both threads about three inches from the needle by means of the thread cutter.
6. To fasten thread.—Draw the upper thread through to the wrong side and tie it to the under thread.

Suggestions:

1. To practise straight stitching, striped cloth may be used at first.
2. To practise turning a corner, checked material may be used.
3. Pupils should have practice in making simple articles, such as dish towels, pillow-cases, aprons, etc., before beginning the construction of more elaborate ones.

Attachments and Their Uses

The attachments save time and labour, but pupils should not be taught the use of these until they have had considerable practice in plain stitching. The following are the most useful: gatherer, hemmer, tucker. Study the instruction book carefully to learn how to use these properly.

Instruction in the Use of Patterns

As styles change so frequently, it is desirable to teach the correct use of commercial patterns rather than to spend time in teaching drafting. To accomplish this, the directions should be carefully read, in order that the article may be cut and made in an intelligent way. The following points should be emphasized:

1. Selection of patterns.—
   (1) When buying patterns, choose those published by reliable firms.
   (2) Select a style suitable to the form of the wearer.
   (3) Buy by age or by measure.

2. Interpretation of patterns.—
   (1) Note the number of pattern pieces and how each is numbered.
   (2) Study each piece carefully, and be able to identify it on the diagram.
   (3) Study directions carefully, to get a clear understanding of the use of notches and perforations.
   (4) Note whether pattern makes allowance for seams or not.

Cutting Out Simple Garments

Method:

1. Have a table large enough to place the entire pattern on it and sufficient cloth on which to lay all the pattern pieces.

2. Decide whether the cloth has a right or wrong side and which way the pattern runs if the material is figured.
3. Spread the cloth smoothly on the table with the right side up. The nap should run downwards. Lay the different pattern pieces on the cloth in such a way as to economize cloth, always being careful that the design runs the same way.
4. Place a weight on the pattern, smooth out each part from the middle, and pin in place.
5. Cut evenly and close to the edge of the pattern, unless no allowance is made for seams.
6. Mark notches with a pencil, chalk, or basting threads.

Suggestions:

1. Always pin straight edges first, sticking the pins in horizontally.
2. Be careful not to cut similar parts for the same side. To avoid this, cut the two parts at the same time, by folding either the right or the wrong sides together.
3. The cloth will cut to better advantage if the wide end of the gore is placed at the cut end of the material.

COTTON MATERIALS FOR UNDERWEAR

The pupils should be familiar with the names of the standard cotton materials suitable for underwear. Show samples of such, and discuss the width and cost of each. Consider each from the standpoint of suitability and durability, and emphasize the value of purchasing a good quality of material. After such a discussion, allow each pupil to choose her own material, taking into consideration the width, cost, durability, and suitability.

The following materials are suitable for underwear:

1. Nainsook—fine and soft, not as durable as cambric or longcloth, 38 in. wide; 18 to 50 ct. per yd.
2. Cambric—Berkeley cambric is satisfactory for ordinary wear; 36 in. wide, 15 to 25 ct. per yd.
3. Dimity—fine and thin, not very durable; 32 in. wide; 23 to 45 ct. per yd.
4. Longcloth—most satisfactory, as it is very durable and firm; 40 in. and 42 in. wide; 25 to 35 ct. per yd.
5. Crêpe—pretty; economical; it does not require ironing; 27 in. wide; 15 ct. per yd.
6. Lawn—fine and thin; not very durable; 38 in. wide; 15 to 45 ct. per yd.

DECORATION OF UNDERGARMENTS

Methods of decorating:

1. By means of tucks.—These may be any depth desired and, if arranged in groups, they make an effective decoration.
2. By means of decorative stitch-forms.—Simple designs may be made, using feather stitch, chain-stitch, lazy daisy, or other stitch-forms.
3. By the use of bias strips, finishing braid, beading, or seam beading.
4. By the use of lace, or embroidery, or both.—

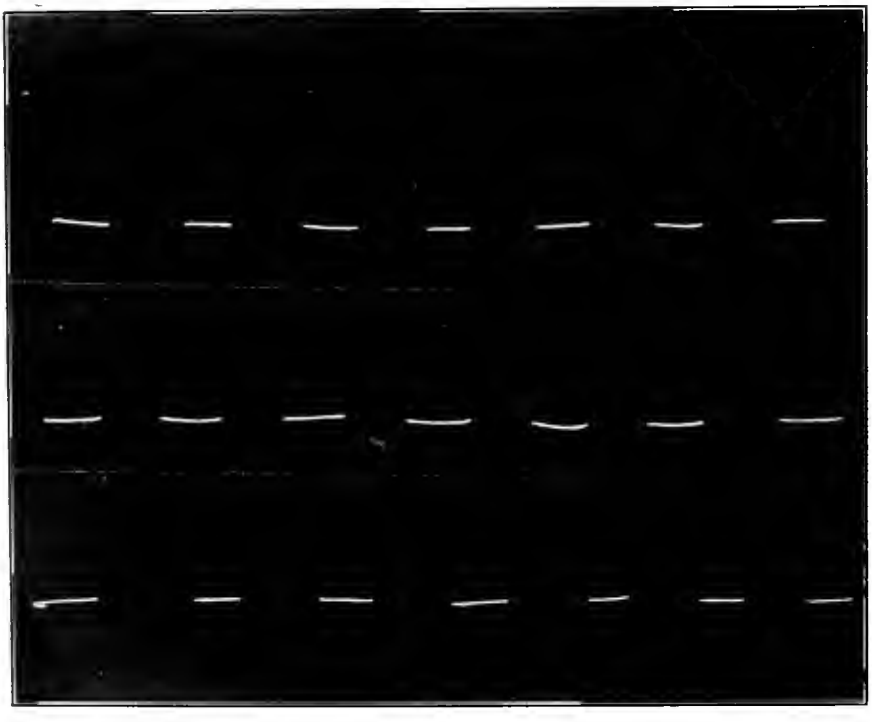
(1) Lace.—Torchon lace is strong and firm and wears well; French Valenciennes makes a dainty trimming, but as the threads are fine, it is not very durable. All laces which have a heavy thread around the pattern are not satisfactory.

(2) Embroidery.—Swiss or lawn embroidery makes a dainty trimming and is usually well made. In choosing embroidery, see that the cloth is fine and the pattern well woven with a good scallop at the edge. Do not purchase long, open-work patterns.

(3) Combination of lace and embroidery.—Makes an effective trimming.

Suggestions:

Have the pupils suggest various ways of decorating. Discuss with them the merits of elaborately trimmed and simply trimmed undergarments, and endeavour to cultivate in them a refined, artistic taste. Elaborately trimmed garments not only require much time and energy for the making, but are expensive, difficult to launder, and not very durable. Show the pupils that simple, well made articles of good material are always in good taste. They are inexpensive, easily laundered, and more durable and attractive.



92. Tucks ready for stitching

Tucking

Definition.—A tuck is a fold made and sewed in a garment.

Use:

1. For decorative purposes.
2. To shorten a garment.
3. To lengthen a garment, later on, if necessary.

Method:

1. Decide on the width of the tucks and the distance between them.
2. Fold the first tuck where desired, and crease by a thread.
3. Baste the tuck in place.
4. Measure from the basting twice the width of the tuck plus the space between, and crease for the second tuck.
5. Baste in place, and repeat for all successive tucks.

Suggestions:

1. Have the pupils make a cardboard gauge. Measure from one end of the cardboard the width of the tuck, and cut a notch. Then measure twice the width of the tuck plus the space between, and cut another notch.
2. Have the pupils practise making tucks of different depths on paper.
3. The tucks must be measured very accurately and must not overlap each other.

In calculating, allow for twice the width of each tuck required.

93. Gauge for tucking

Application of Trimming

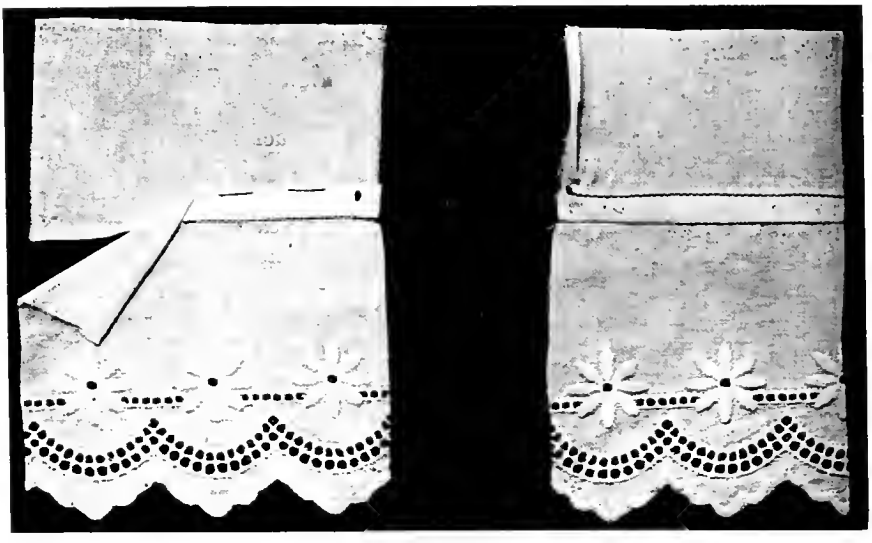
Methods of sewing on insertion:

1. Lace.—
   (1) Lace insertion may be applied to a finished edge by overhanding.
   (2) Pin insertion in desired position and baste. Sew firmly near each edge with running or machine stitch. Cut out the material from underneath, leaving enough for a very narrow hem. Fold the hem and sew with very small running or hemming stitches.
   (3) Sew the insertion on according to directions given above. Cut out the material underneath, fold back, and sew down by stitching. Trim close to second sewing.

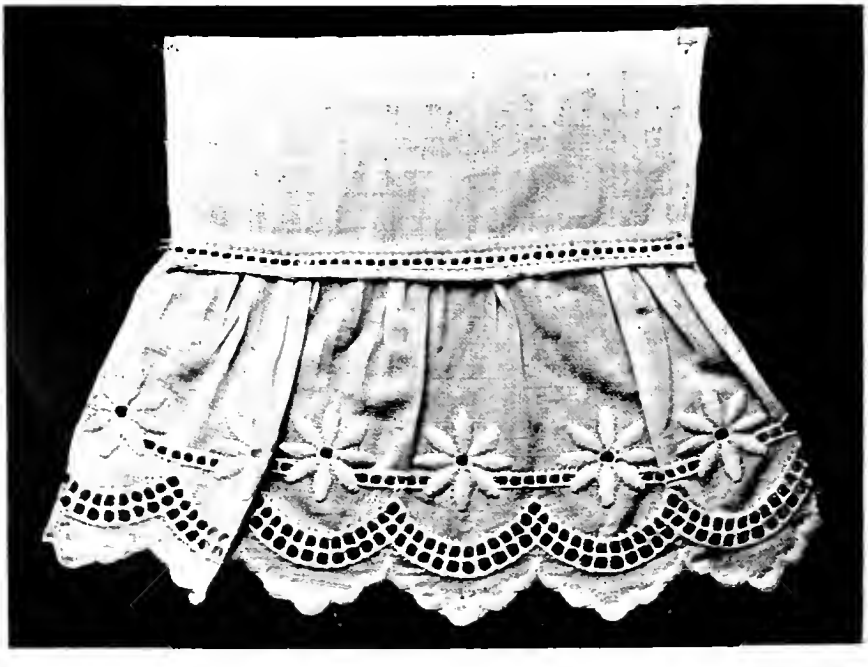
2. Embroidery.—
   (1) By the use of a French seam. (See page 78.)
   (2) By the use of a felled seam. (See page 98.)

Methods of sewing on edgings when no fulness is required:

1. Lace edgings. (See page 104.)
2. Embroidery edgings.—
   (1) By the use of a French seam.
   (2) By joining under a tuck.
   (3) As a felled seam.—Place the right side of the cloth and the right side of the embroidery together, having the raw edge of the material the desired distance below the raw edge of the embroidery. Baste and stitch in a narrow seam. Turn in a narrow fold on the raw edge of embroidery, baste, and stitch down to the body of the cloth.



94. Showing embroidery attached by means of a felled seam



95. Showing wrong side when seam heading is used

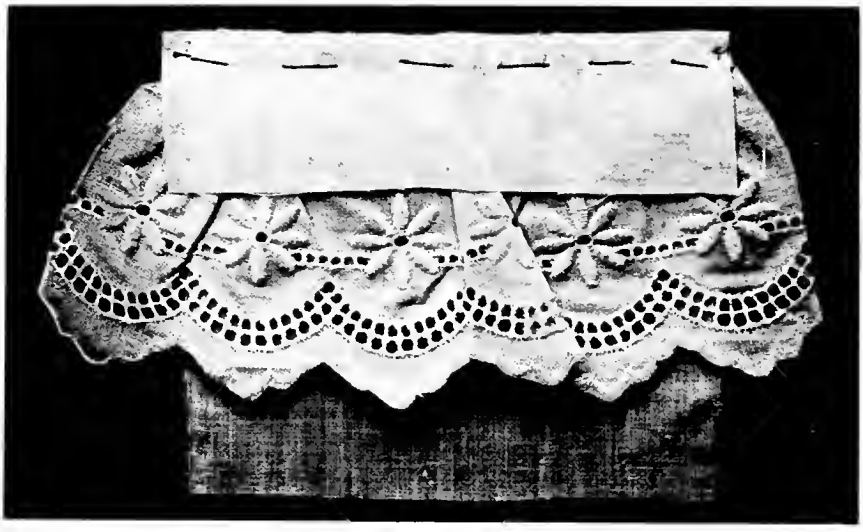
3. Hem and trimming may be stitched at the same time, using the narrowest hemmer foot. Follow directions in the instruction book.

Methods of sewing on embroidery ruffles:

1. By the use of seam beading, which is applied by means of a French seam.
2. By means of a hem tuck.—Measure up from the bottom twice the width of the desired hem plus a seam's width, and crease for a tuck. Stitch the tuck in place. Fold this tuck up on to the garment. Place the wrong side of the garment and the wrong side of the ruffle together, having the raw edge of the ruffle even with the raw edge extending beyond the tuck. Baste and stitch. Trim and fold the edges up. Press the tuck down over the seam and stitch along the edge.

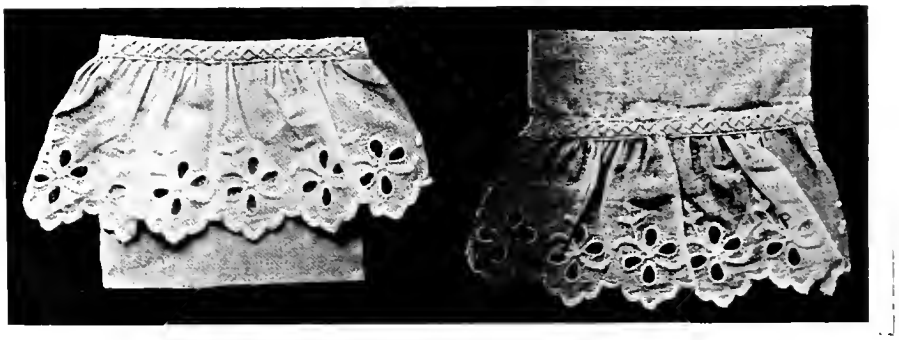
96. Showing method of attaching embroidery by means of a hem tuck

3. By means of a faced hem.—Place the right side of the cloth and the right side of the ruffle together, having the raw edges even. Baste in position. Place the piece for the faced hem on the wrong side of the ruffle, with the edges even. Baste and stitch the three edges together. Remove bastings, fold the facing up on the garment, and crease at the seam. Turn in a narrow fold, baste, and stitch down on the garment.



97. Showing method of attaching embroidery by means of a faced hem

4. By the use of finishing braid.—Place the wrong side of the ruffle and the wrong side of the cloth together, having the raw edges even. Baste in position. Apply the finishing braid in such a way that the lower edge just covers the gathering thread. Baste in position and stitch all three together. Remove bastings and crease, turning the seam edges and braid up. If necessary, trim the seam edges and baste down the upper edge of the finishing braid to inclose the raw edges. Stitch in place very close to the edge.



98. Showing how finishing braid is applied

5. By the use of a bias fold.—Bias folds are put on in the same way as the finishing braid.
6. A ruffle may be applied to a plain hem by cutting open the bottom of the hem and inserting the ruffle.

Suggestions:

1. In preparing a ruffle it is usually made one and one-half times as long as the part to which it is to be attached.
2. If it is necessary to join the ruffle, do so before gathering.

3. Divide the edge to be gathered into halves or quarters and mark each section with notches. Divide the edge of the garment in a similar way.
4. Gather and stroke the ruffle.

MAKING SIMPLE UNDERGARMENTS

General directions:

1. As a rule cut off the selvedge, as it draws up when washed.
2. Use a fine needle and thread for stitching. No. 80 is suitable for ordinary whitewear.
3. Baste carefully before stitching.
4. When sewing straight and bias edges together, have the straight edge piece uppermost, in order to prevent stretching the bias edge.
5. When sewing a bias seam, sew from the wide part to the narrow.
6. The seams of a garment should be finished before turning the hem.

Corset Covers

Materials:

1. Paper pattern.
2. $1\frac{1}{2}$ yd. cotton cloth.
3. Trimmings desired.
4. Wash ribbon.
5. White thread Nos. 50 and 80.
6. Four-holed pearl buttons.

Cutting:

1. Read directions and study pattern carefully.
2. Cut out, following instructions given on page 114.

Basting:

1. Baste under arm and shoulder seams with even basting, allowing for seams according to directions.

Fitting:

1. Put on the corset cover, right side out.
2. See that the shoulder seams are back of the top of the shoulder.
3. Be particular that the under arm seams are the proper length.
4. If necessary, trim arm holes so that they are the proper size.

Seams:

1. Stitch the shoulder seams and under arm seams, using French or felled seams. (See pages 77 and 98.)

Front opening:

1. The right side of the front should lap over the left side.
2. Turn a hem one inch wide on the left front at the wrong side, baste, and stitch it down.
3. Turn a hem one inch wide on the right front to the right side. Baste the hem and stitch it one eighth of an inch from each edge to form a box plait.

Trimming:

1. The upper edge of the corset cover may be trimmed by using any of the following:
   (1) Lace beading and lace edging.
   (2) Embroidery beading and edging.
   (3) Seam beading and edging.
2. The arm hole should be trimmed to correspond to the upper edge.

(See page 117 for methods of applying trimmings.)

Finishing the bottom:

1. The lower edge of the corset cover may be finished in various ways:
   (1) With a straight band.—Gather the back and front of the corset cover at the waist line to fit the figure. Stroke gathers. Tear a band straight with the warp 2½ inches wide and 3 inches longer than the waist measure. Turn in one inch at each end and mark the centre of each long edge with a notch. Place the right side of the band to the wrong side of the corset cover, having the raw edges even. Pin the centre of the band to the centre of the back and each end of the band to the front edges of the corset cover. Arrange gathers, baste, and stitch one-quarter inch from the raw edges. Turn in a quarter-inch fold on the other edge of the band. Crease the seam and fold the band so that the folded edge covers the stitching. Baste and stitch. Overhand the ends.

   (2) With beading and facing.—Gather the lower edge of the corset cover as above. Tear a band straight with the warp one-half inch wider than the beading and three inches longer than the waist measure. Turn in one inch at each end and mark the centre of each long edge with a notch. Place the right side of the band on the wrong side of the corset cover, having the raw edges even. Pin the centre of this facing to the centre of the back and each end of the facing to the front edges of the corset cover. Arrange gathers, baste, and stitch one-quarter inch from the edge. Baste on the beading so that the upper edge just covers the stitching. Turn in lower edge of facing, baste down the beading, and stitch. Overhand the ends.

   (3) With peplum.—Gather the lower edge of the corset cover as above. Finish the bottom and front edges of the peplum with a narrow hem. Place the wrong side of the peplum to the wrong side of the corset cover, having the raw edges even. Pin, baste, and stitch. Cover the raw edges of the seam with finishing braid or a flat straight band one-half inch wide. Stitch down flat close to each edge.

Button-holes:

1. Mark the exact position where each slit is to be cut.
2. Cut each slit lengthwise of the box plait.
3. Work each button-hole.

Buttons:

1. Mark the exact position where the centre of each button is to be placed.
2. Sew on each button.

Suggestions:

1. Embroidery beading is more serviceable than lace beading.
2. When stitching embroidery beading or seam beading, have the last stitching close to the cord.
3. To sew lace trimming on by hand makes a dainty finish.
4. The upper edge of the corset cover may be gathered before applying trimming.
5. Make the seams narrow.

Kimono Nightgown

Materials:

1. Paper pattern.
2. 3½ yd. cotton cloth, 40 inches wide.
3. Trimmings desired.
4. Wash ribbon.
5. White thread Nos. 50 and 80.

Cutting:

1. Read directions and study pattern carefully.
2. Cut out, following instructions given on page 114.

Seams:

1. Pin and baste seams carefully.
2. Stitch seams, using felled seam.

Trimming:

1. The neck of the nightgown should be flatly trimmed. See ways of trimming corset cover.
2. The sleeves should be trimmed to correspond to the neck of the nightgown.

Finishing the bottom:

1. See that the nightgown hangs evenly and that it is the proper length. If necessary, trim the edge, allowing for a three-inch hem.
2. Turn a three-inch hem to the wrong side, baste, and stitch close to the edge.

Suggestions:

1. The kimono nightgown may be cut in one piece by folding the cloth lengthwise, then crosswise, or vice versa.
2. Make the seams narrow.
3. When finishing the felled seam, the folded edge may be hemmed by hand to the garment.

Drawers

Materials:

1. Paper pattern.
2. 2¼ yds. cotton cloth.
3. Trimmings desired.
4. White thread Nos. 80 and 50.
5. Pearl buttons.

Cutting:

1. To find the proper length of the drawers, measure from the waist line over the hip, just below the bend in the knee. Deduct from this the width of the finished ruffle plus the width of the finished insertion or beading, if used.
2. Cut out pieces, making them the proper length.

Seams:

1. Stitch seams of drawer leg first, using a felled seam.
2. Sew the drawer legs together, using a felled seam.

Ruffles:

1. Preparation of ruffles.—
   (1) Cut each ruffle one and one-half times the length of the edge to which it is to be attached and as wide as desired.
   (2) Divide the raw edge of the ruffle into halves and quarters, marking each section with a small notch.
   (3) Gather and stroke the ruffle.

2. Attaching ruffle to edge.—
   (1) Divide the edge to which the ruffle is to be attached into halves and quarters, and mark each section with a notch.
   (2) Attach ruffle to drawer leg in any of the ways described on page 119.

Plackets:

1. The side openings should be finished with the drawer placket. (For method see page 102.)
2. The back of the drawers should lap over the front.

Finishing top:

1. Gather front and back at upper edge, and stroke.
2. Front and back may have straight bands, or front may have yoke and the back a straight band.
3. Cut bands lengthwise and sew on like the straight band of corset cover.
4. Place right sides of yoke together, having edges even. Baste and stitch one-quarter inch from upper edge. Turn to the right side and crease so that the seam is at the top. Stitch again to hold it firm. Sew on in the same way as the band of corset cover.

Button-holes:

1. Mark the exact position where each slit is to be cut. The button-holes should be in the centre of the band one quarter of an inch from the end.
2. Cut and work each slit.

Buttons:

1. Mark the exact position where the centre of each button is to be placed. The buttons should be sewed on in the centre of the band three quarters of an inch from the end.
2. Sew on buttons.

Suggestions:

In cutting out drawers, fold the cloth crosswise, having the two ends even. Place the pattern on the cloth so that the bottom of the drawers is even with the raw edges. This leaves the cloth that is left in one large piece. From this cut the bands, etc.

Underskirt

Materials:

1. Paper pattern.
2. Cotton cloth, cambric, or longcloth, the amount depending upon the pattern.
3. Trimmings desired.
4. White thread Nos. 80 and 50.
5. Pearl button.

Cutting:

1. To find the proper length of the skirt, measure from the waist line in front to the floor. Deduct from this the width of the finished ruffle, plus the distance the skirt is to be from the floor. Add one and one-quarter inches to this for the making.
2. Measure the centre front of the pattern to see if it is the proper length. Note how much should be added to or subtracted from the pattern.
3. Cut the skirt pieces according to directions, adding or subtracting the necessary amount at each edge of the gore. Be careful to keep the lower edge even.

Basting:

Pin the gores together, and baste carefully with even basting, allowing for seams according to directions.

Fitting:

1. Put on the skirt right side out, and pin at centre front and centre back.
2. See that the skirt fits smoothly over the hips. Smooth it from front to back and, if necessary, alter it by pinning the seams or taking darts on the hips.

Seams:

Re-baste the seams and stitch, using a felled seam.

Placket:

Finish the opening in the skirt, using the drawer placket. (For method see page 102.)

Finishing the top of skirt:

1. Insert two lines of gathering one-half inch from the edge of the skirt in the back and one-quarter inch apart.
2. Tear a band lengthwise three inches longer than the waist band and two and one-half inches wide.
3. Turn in one inch at each end, and from the right hand end measure one half the waist measure. Insert a pin. The belt is to be pinned to the centre front at this mark.
4. Stitch the band on in the same way as the straight band of the corset cover, or follow method of stitched band, page 71.

Button-hole:

The button-hole should be cut and worked in the centre of the band, one quarter of an inch from the right hand end.

Button:

The button is sewed on in the centre of the band three quarters of an inch from the left hand end.

Re-fitting:

1. Try on the skirt to see that it hangs evenly.
2. Measure, and, if necessary, trim the bottom of the skirt so that it will be the same distance from the floor all the way around.

Dust ruffle:

1. Preparation:
   (1) The dust ruffle should be four inches wide when finished, and one and one-half times the length of the bottom of the skirt.
   (2) Tear the strips crosswise.
   (3) When joining the pieces, overhand selvedge edges together and join the raw edges in a felled seam.
   (4) Turn, baste, and stitch a hem one inch wide on the bottom of the ruffle.
   (5) Divide the upper edge of the ruffle into quarters, marking each section with a pin or notch.
   (6) Gather and stroke the ruffle.

2. Attaching the ruffle to skirt:
   (1) Divide the lower edge of the skirt into quarters, marking each section.
   (2) Pin the wrong side of the ruffle to the wrong side of the skirt at corresponding notches, having raw edges even, and join by means of a hem tuck three eighths of an inch wide. (See page 119.) Instead of attaching in this way, the ruffle may be joined to the skirt, having the seam on the right side and covering the raw edges with bias seam finishing, stitched on each edge to lie flat.

Flounce:

1. Preparation.—
   (1) The flounce may be from six to ten inches deep as desired, and should be a little longer than the dust ruffle.
   (2) The flounce may be made of wide embroidery, narrow embroidery widened by plain material, plain material with hem and tucks, or plain material with insertion or lace edging, as desired.
   (3) Prepare the flounce in a way similar to the dust ruffle.

2. Attaching flounce.—
   (1) Divide the skirt into eighths and the flounce into eighths.
   (2) Pin the flounce to the skirt, so that the bottom of the flounce just comes to the bottom of the dust ruffle. Baste carefully.
   (3) Cover raw edges with bias band, finishing braid, or insertion, stitching at each edge to lie flat.

Suggestions:

When cutting the skirt, cut the largest gore first. Lay the pattern on the cloth, so that the widest part is at the end of the cloth. Fit gores together and cut so that no cloth will be wasted.

NOTE.—When the undergarments are finished, they should be pressed and carefully folded.

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